

**THE USE OF REQUEST EXPRESSIONS IN THE FILM ENTITLED
“PRINCESS DIARIES”
(A Socio-pragmatics Approach)**



Thesis

**Submitted as a Partial Fulfillment for Requirements
For The Sarjana Sastra Degree in English Department**

**By
SRI SULASI
C1306529**

**ENGLISH DEPARTMENT
FACULTY OF LETTERS AND FINE ARTS
SEBELAS MARET UNIVERSITY
SURAKARTA
2009**

**THE USE OF REQUEST EXPRESSIONS IN THE FILM ENTITLED
“PRINCESS DIARIES”
(A Socio-pragmatics Approach)**

By:

**SRI SULASI
C1306529**

Approved to be examined before the Board of Examiners

Faculty Letters and Fine Arts

Sebelas Maret University

Thesis Consultant

Drs. S. Budi Waskita, M.Pd

NIP. 19521108 198303 1 001

Head of English Non-Regular Program

Drs. S. Budi Waskita, M.Pd

NIP. 19521108 198303 1 001

**THE USE OF REQUEST EXPRESSIONS IN THE FILM ENTITLED
“PRINCESS DIARIES”**

(A Socio-pragmatics Approach)

By:

SRI SULASI
C1306529

Accepted and Approved by the Board of Examiners

Faculty Letters and Fine Arts

Sebelas Maret University

On June 22, 2009

- | | |
|-------------------------------|----------------------------|
| 1. Dr. Tri Wiratno, MA. | (.....) |
| Chairman | NIP. 19610914 198703 1 001 |
| 2. Drs. Agus Hari Wibowo, MA. | (.....) |
| Secretary | NIP. 19670830 199302 1 001 |
| 3. Drs. S. Budi Waskita, M.Pd | (.....) |
| First Examiner | NIP. 19521108 198303 1 001 |
| 4. Dr. Djatmika, MA. | (.....) |
| Second Examiner | NIP. 19670726 199302 1 001 |

Dean of Faculty Letters and Fine Arts

Sebelas Maret University

Drs. Sudarno, M.A.
NIP. 19530314 198506 1 001

PRONOUNCEMENT

Name : Sri Sulasi

NIM : C1306529

Stated truthfully that the thesis entitled *The use of Request Expression in the Film Entitled “Princess Diaries”* is originally made by the researcher. It is neither a plagiarism nor made by other people. The things related to other people’s work are written in quotation and included within bibliography.

In the future, if this pronouncement is proved that the researcher cheats, the researcher is ready to take the responsibility.

Surakarta, June 2009

The researcher

Sri Sulasi

MOTTO

Do what you can do now, don't waste your time..

Ganbate!!!!

..Lasee..

DEDICATION

This Thesis is dedicated to:

My Beloved Bapak and Ibu

My Brothers and sisters

My Self

ACKNOWLEDGMENT

Alhamdulillahirobbil'alamin... All praises and gratitude are only for my Lord “Allah SWT”, and the prophet Muhammad SAW for blessing me, so that I can finish my thesis. Many sides have given a lot of assistance from the beginning to the completion of this thesis. Therefore, I would like to express my sincere gratitude to:

1. Drs Sudarno, MA, the Dean of Faculty of Letters and Fine Arts, Sebelas Maret University.
2. Drs. S. Budi Waskita, M.Pd, as the Head of English Non-Regular Program and my thesis consultant, who has done his best in giving me supports, guidance, kindness, and time to finish my thesis. Thank you very much for being patient in guiding, correcting, and revising my thesis.
3. My academic consultant, Dyah Ayu Nila Khrisna, SS, for the assistance.
4. All lecturers of English Non-Regular Program for the valuable knowledge which you had given and shared with us.
5. My beloved Bapak and Ibu, thank you for your great love, support, attention, patience, and prayer given to me. I am proud of being your daughter.
6. My brothers and sisters for giving me love, care and support. All of my nieces, Aries, Rahma, Ega, Nizar, for inspiring me to be a better person and aunty.
7. Thanks to Mita, Ucup and your little boy, “Firul” for being my everlasting best friend I ever had. Our togetherness during this decade is a great moment in my life.

8. Dian, Widya, Dioni, Ata, Bambang, Rani Thanks for your time, laugh, fun, patience, advice and for always supporting me to finish this thesis. Love you so gals☺...Keep Nying2 forever!!
9. Paul thanks for everything that you gave to me. I have spent my great time in this last year with you, thank you. Hope we can be a best friend.
10. Fahmi, Wahyu, Yaya, Tutik, Fa'i, iYo, thanks for our togetherness in Linguistics class, we have our enjoyable moment.
11. mb. Tyas, mz. Sapto, mb. Rika, Tiwi, Beta, Susi, Ayuk, DJ, Rita, Riza and All my friends of English Non-Regular Program who I can't mention one by one, good luck and thanks for everything. *Caiyo!!*
12. My new brothers and sisters, Ambon, Theo, Ayux, Rio, Dimas, Ratna, Acik, what a great chance to know you guys.

The last, I realize that this thesis is still far from being perfect. Therefore, some advices and supporting criticism are expected to make this thesis better.

The writer

Sri Sulasi

TABLE OF CONTENTS

TITLE	i
APPROVAL OF THE THESIS CONSULTANT	ii
APPROVAL OF THE BOARD OF THE EXAMINERS	iii
PRONOUNCEMENT	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGMENT	vii
TABLES OF CONTENTS.....	ix
ABSTRACT.....	xii
CHAPTER I: INTRODUCTION.....	1
A. Research Background	1
B. Problem Statements.....	4
C. Objectives.....	5
D. Problem Limitation	5
E. Research Benefits.....	5
F. Research Methodology	7
G. Thesis Organization	7
CHAPTER II: LITERATURE REVIEW.....	9
A. Sociolinguistics	9
1. Definition of Sociolinguistics.....	9
2 The Scope of Sociolinguistics.....	11

3. The Dimension of Sociolinguistics	12
B. Ethnography of Communication.....	16
1. Speech Community	17
2. Speech Situation.....	17
3. Speech Event.....	18
4. Speech Acts.....	19
C. Ethnography of Speaking.....	19
D. Pragmatics.....	23
E. Speech Acts.....	24
1. The Definition of Speech Acts.....	24
2. Classification of Speech Acts.....	24
F. Kinesics.....	28
G. Request.....	30
1. The Classification of Request	30
H. Socio-Pragmatics.....	33
I. Politeness	34
J. Direct and Indirect Speech Acts.....	36
K. Synopsis of the Film Film.....	38
L. Review of Related Study.....	38
CHAPTER III: METHODOLOGY.....	40
A. Type of Research	40
B. Data and Source of Data	40
C. Sample and Sampling Technique.....	41

D. Technique of Collecting Data	41
E. Data Coding	42
F. Technique of Analyzing Data	43
CHAPTER IV: ANALYSIS.....	44
A. Introduction of Analysis.....	44
B. Data Analysis of Each Type of Request Expressions in the Film	
Entitled “Princess Diaries”.....	45
1. Request for Action.....	45
2. Request for Permission.....	67
3. Offer.....	67
4. Invitation.....	69
5. Proposal.....	74
C. Discussion	78
1. The Kinds of Request Expression used by the characters of	
the film entitled “Princess Diaries”	79
2. Factors Influence the Request Expressions used by the	
characters of the film entitled “Princess Diaries”.....	80
3. The Responses of the Request Expression.....	85
CHAPTER V: CONCLUSION AND SUGGESTION.....	88
A. Conclusion	88
B. Suggestion.....	91
BIBLIOGRAPHY	92
APPENDICES	

ABSTRACT

Sri Sulasi. C1306529. 2009. The Use of Request Expression in The Film Entitled “Princess Diaries” (A Socio-Pragmatics Approach). **Thesis: English Department of Non-Regular program. Faculty of Letters and Fine Arts. Sebelas Maret University.**

The aims of this research are to describe the types of request expressions used by the characters of the film entitled “Princess Diaries”, to describe the factors influencing the use of each type of request applied by the characters of the film entitled “Princess Diaries”, and to describe the responses of the requestee in the film entitled “Princess Diaries” to the request.

This research uses the socio-pragmatics approach with speech acts as the scope of the analysis. It is a descriptive qualitative research. The research employs total sampling technique. All the dialogues containing speech act of request in the film entitled “Princess Diaries” are taken as the data.

In classifying the types of request expressions, the researcher uses Tsui’s classification of request. Tsui (1994) classifies the types of request into five types namely request for action, request for permission, offer, invitation, and proposal.

The result of the research shows that there are five types of request expression employed by the characters in the film entitled “Princess Diaries” namely: request for action, request for permission, offer, invitation, and proposal.

The factors influencing the use of request expression are social status; situation including time, place and feeling; and the relationship between the participants.

The responses toward the request are verbal, non-verbal responses, and no acknowledgement. The verbal responses include direct answer and question. The non-verbal responses include action and expression. Meanwhile, some requestees don’t give any response toward the request. This term is called No acknowledgement.

CHAPTER I

INTRODUCTION

A. Background

In everyday life, a person, as a part of society, needs to communicate to each other in order to fulfill their own needs, as well as to express their thoughts, feelings, and knowledge. Therefore they need a language as a means of

communication to talk to others considering the appropriate situation in the right ways. In addition, a man needs not only sentence meaning but also utterance meaning, that is, what a speaker means is based on certain situation. Speaking about communication, Yule stated that communication is usually defined as conversation. It is the process of exchange words, sentences and other expressions that happen when people involve in talking about a certain thing and in a certain situation. People do not only produce utterances when they attempt to express themselves but also they perform action through those utterances. Actions performed through utterances are called speech acts (Yule, 1996: 47).

Furthermore, the goal of conversation is to communicate things to hearer by getting him/her to recognize the intention that one has to communicate those things (Searle, 1969: 16) the utterances performed by the speaker can be wrongly interpreted. The speakers can say something and what they say may have other meanings. The speaker must achieve success in delivering the intention of his utterance. Therefore, the participants of the conversation need to consider the context in which a particular speech act is conveyed. A speech act can occur within various social contexts.

A speech act is an utterance that serves a function in communication such as apology, complaint, compliment, invitation, promise, or request (Yule, 1996:47). A request is one of the classifications of speech act that concerns with the act of getting someone to do something by delivering a speech. Trosborg defines a request as an illocutionary act whereby a speaker (requester) conveys to

a hearer (requestee) that he or she wants the requestee to perform an act which is for the benefit of the speaker (1995:187).

In short, it is very important for the people to be able to use appropriate expression of request, considering to whom and what situation someone is speaking. Therefore, the use of request expression is classified based on the certain condition, such as context, situation, setting, and relationship between the speaker and the hearer. People use different expression of request when they talk to different partners, friends, clients, and even a stranger. Though, they often use different expression to the same person in different situation.

Based on the explanation above, the researcher is interested in analyzing the use of request in the film entitled “Princess Diaries”. There are some phenomena of request expressed by the characters with different social background and different situations, setting, and relationship that can be analyzed. There are various types of request employed by the characters of the film. As Tsui classified request into some types namely request for permission, request for invitation, request for proposal, request for action and request for offer (1994: 98). The following example will give an understanding about it.

Queen Clarisse	: The Japanese Embassy has a waterfall. Why can't we have fountains?
Charlotte	: We have a fountain up there, ma'am.
Queen Clarisse	: Well, I would like at least two in here.
Charlotte	: (<i>nodding her head</i>)

The conversation takes place in the garden of Genovian consulate in San Francisco. The participants are Queen Clarisse as the Queen of Genovian and Charlotte as the Genovian attaché. When the Queen is walking in the garden of

her consulate house, she wants her garden to be more beautiful before the ball of Genovian' Independence Day. Therefore the queen requests her attaché, Charlotte, to build more fountains in the garden and make it beautiful. In the example above the queen utters her request to Charlotte, as her employee, in a direct way of requesting. She uses the type of request, which is request for action. The examples of request for action are “I would like at least two in here” and “Charlotte, just make me an Eden”. They are performed by Queen Clarisse to Charlotte whose position of authority is under Queen Clarisse. By delivering request for action, the speaker shows her sincerity in having the addressee or requestee to accept the request. On the first request, Charlotte, gives response by nodding her head.

Another example which shows the use of request for proposal in the film is as follows:

Mia : Lily, I gotta run. I gotta see your brother about “my baby”.
 Lily : OK, but **let's take the limo tomorrow**. These hills are killing me.
 Mia : You got it.

The participants of the conversation are Mia and Lily. They have their conversation in their way back from school. Lily is Mia's best friend. They have a high solidarity. Mia is the heir of Genovian Kingdom, she has a limo car facility given by her Grandmother, Queen of Genovian. Mia and Lily live in San Francisco which has many hills. From the example above, Lily requests Mia to ride her limo on the following day. Lily gives her request expression directly to Mia in informal way because they have a very close relationship. Mia as the requestee, gives positive response to Lily's request by accepting the request.

There are many types of request in the film entitled “Princess Diaries” that is interesting to analyze. Though a request is a part of pragmatics study, the speech act of a request is also related to the social interaction, so it cannot be separated from sociolinguistics. Thus, this research takes socio-pragmatics approach as the way of analysis by considering how the speakers use the language in the social interaction with others. Based on the phenomenon above, it is interesting to have a research more about request in the film entitled “Princess Diaries”. Therefore, the researcher conducts a thesis entitled **The Use of Request Expressions in the Film Entitled “Princess Diaries” (A Socio-Pragmatics Approach)**.

B. Problem Statements

Based on the background, the problem statements are arranged as follows:

1. What types of request are employed by the characters in the film entitled “Princess Diaries”?
2. What factors influence the use of request expressions in the film entitled “Princess Diaries”?
3. What are the responses of the requestee to the request?

C. Research Objectives

The objectives of the research are as follows:

1. To describe the types of request found in the film entitled “Princess Diaries”.
2. To describe the factors influencing the use of request expressions in the film entitled “Princess Diaries”.
3. To describe the responses of the requestee in the film entitled “Princess Diaries” to the request.

D. Problem Limitation

There are many kinds of speech acts found in the film entitled “Princess Diaries”. However, the research is done only on the speech acts of request. The uses of request vary depending on certain situation or factors such as context, closeness between participants and their social status. In order to make this research intensive, the analysis focuses on request expressions that consist of request of action, offer, invitation, permission and proposal (Tsui, 1994: 98). The analysis will be based on the data taken from the film entitled “Princess Diaries”. There are several non-verbal requests in the film. Nevertheless, the researcher only takes the verbal utterance of request as the data.

E. Research Benefits

This research is expected to give contribution for:

1. The reader

The reader will get more information about the speech act of request such as the classification of request expressions, the factors influencing the use of it and the response of the requestees toward the request. Moreover, the result of this research can be used as a reference to other students to understand more about request.

2. The lecturers

The result of the study is expected to be useful for the lecturers in teaching pragmatics about request expressions. Therefore, the lecturers can give more knowledge to the students in analyzing request expressions such as the appropriate theories to classify the request expressions.

3. Other researchers

It is expected that this research will give additional information for other in conducting a better research on the related field especially about request act.

4. The writer

The writer will more understand about request expressions, including the types of request expressions, in the film entitled “Princess Diaries”. Besides, by conducting this research, the writer can practice and improve her English ability especially her writing skill.

F. Research Methodology

This research employs a descriptive qualitative method. It aims to solve problems by collecting data, classifying data, analyzing data, and drawing the conclusion.

In this research, the source of data is the film entitled “Princess Diaries”. The data are taken from the utterances containing request in the film entitled “Princes Diaries”. The sampling technique applied in this research is total sampling technique. The samples of the research are all utterances of request expressions from the dialog in that film.

G. Thesis Organization

CHAPTER I : INTRODUCTION consists of Research Background, Problem Statements, Research Objectives, Problem Limitation, Research Benefits, Research Methodology, and Thesis Organization.

CHAPTER II : LITERATURE REVIEW consists of Sociolinguistics, Ethnography of Communication, Component of Speech, Pragmatics, Speech Acts, Kinesics, Request, Socio-pragmatics, Politeness, Direct and Indirect Speech Acts, Synopsis of the Film, and Review of Related Study.

CHAPTER III : RESEARCH METHODOLOGY consists of Research Methodology, Source of Data, Sample and Sampling Technique, Technique of Collecting Data, Data Coding and Technique of Analyzing Data.

CHAPTER IV : DATA ANALYSIS consists of Introduction to Analysis, Data Analysis and Discussion.

CHAPTER V : CONCLUSSION AND SUGGESTION

CHAPTER II

LITERATURE REVIEW

A. SOCIOLINGUISTICS

1. Definition of Sociolinguistics

People need a language to communicate to others, thus language cannot be separated from the society. Speaking about language and society, there is a branch of linguistics that studies all aspects of language and society, this branch is called sociolinguistics (Biber and Finegan, 1994: 3).

In accordance with sociolinguistics, there are some sociologists who give a definition about it. According to Holmes (1992:1), sociolinguistics is the study of relationship between language and society. It explains why people may speak differently in different social context. It also concerns with identifying the social functions of language and the ways it is used to convey social meanings.

Spolsky (1998:3) states that sociolinguistics is the field that studies the relation between language and society, between the uses of language and the social structures where the users of language live. This field of study assumes that human society is made up of many related patterns and behaviors, some of them are linguistics.

In other words, Chaika (1994: 3) states that sociolinguistics is the study of the ways people use a language in social interactions of all kinds. It means that sociolinguistics refers to how people use language when they interact with other people, for instance how they talk with their friends, families, teachers as well as storekeepers, doctors and enemies.

Similarly, Hudson defines 9 linguistics as the study of language in relation to society; moreover Fishman says that sociolinguistics examines the interaction between the use of language and the social organization of behavior (Chaika, 1994: 2).

From the definition above it can be concluded that sociolinguistics is a branch of linguistic study which concerns with a language dealing with its users and the society they lived.

Moreover, Holmes states that sociolinguistics are interested in explaining why we speak differently in different social contexts and they are concerned with identifying the social functions of a language and the ways it is used to convey social meaning (1992: 2). It means that the way someone speaks is influenced by the situational context in which the conversation or speech happens. Holmes also

states that the social factors and social dimensions influence the choice of appropriate ways of speaking in different social context. Social factors involve four components as follows:

1. The **participants**: *who* is speaking and *who* are they speaking *to*?
2. The **setting** or social context of the interaction: *where* are they speaking?
3. The **topic**: *what* is being talked about?
4. The **function**: *why* are they speaking? (Holmes, 1992: 12)

Thus, based on the definition above it can be pointed out that there are some important aspects related to sociolinguistics. It concerns on analyzing how people use language in social interaction. Furthermore, when investigating the subject in the sociolinguistics area, we should consider the sociolinguistics rules of who speaks to whom, in what situation, when, and where the conversation happens.

2. The Scope of Sociolinguistics

Based on Fishman's (1972: 242) point of view, sociolinguistics can be divided into two studies. They are Macro-sociolinguistics and Micro-sociolinguistics.

Macro-sociolinguistics is concerned with the study of language history and development in the scope of society in general. It stresses on the social aspects (Fishman, 1972: 242). It means that macro-sociolinguistics covers the inter-group interaction or large group of speakers. Furthermore, according to Trudgill, the

term of macro-linguistics refers to sociolinguistics area, which involves the study of relatively large group of speech (1992: 51).

Micro-sociolinguistics concerns the study of a language in specific speech communities with the scope of discussion such as the behavior toward the language, style of speech, domains of language use, register, speech act, etc. It means that micro-sociolinguistics covers the intra-group interaction or the relatively small group of speakers (Fishman, 1972). While according to Trudgill, micro-sociolinguistics is the study on social, which emphasizes on the study of face-to face interaction, discourse analysis, conversational analysis, and other areas of sociolinguistics involving the study of relatively small group of people (1992: 51).

In this research, the researcher takes micro-sociolinguistics as the frame of the study as it is focusing to the individual interaction, especially request expression employed by the characters of the film entitled “Princess Diaries”.

3. The Dimension of Sociolinguistics

Holmes (1992: 12) gives further explanation to observe sociolinguistics area. According to Holmes there are four social dimensions which related to the social factors. Holmes suggests that it is useful to take account of four different dimensions for analysis related to the social factor. They social dimensions are:

a. Solidarity/Social Distance

This dimension takes account for the pattern of linguistic interaction. How well the participants know each other is a relevant factor in language choice. Strangers with little in common are more likely to use official language for communication. Vernacular forms within a language occur more frequently in interactions where people know each other well. Standard forms often express social distance between participants. People use different words to different person based on the closeness between them, whether in intimate or distant relationship.

The solidarity/social distance scale is as follows:



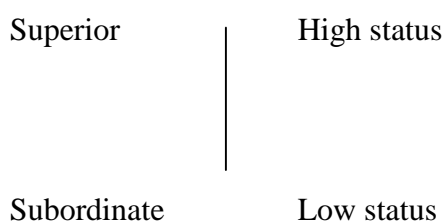
(Holmes, 1992: 12)

The social distance scale deals with participant relationships. This scale is useful to know that how well we know someone is relevant factor in linguistic choice. It means that how well the speaker knows the hearer is one of the most important factors affecting the way he/she talks to them. The dimension of social scale deals with the influence of closeness relationship between the participants in the conversation. If the participants have intimate relationship, it will probably emerge high solidarity between them. Otherwise, if the participants are not so close, it will probably emerge low solidarity between them.

b. Status/Power

The dimension of status/power accounts for variety of linguistic differences in the way people speak. People speak in a way which signal their social status and construct the social identity in a community where they live, whether they are superior, equal, or subordinate. The status/power scale points to the relevance or relative status in some linguistic choices.

The status/power scale is as follows:



(Holmes, 1992: 13)

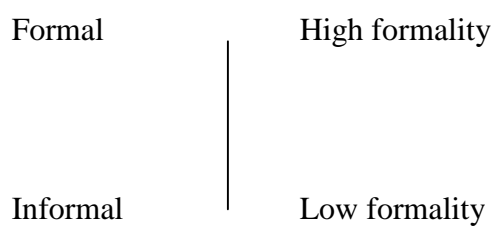
The status scale concerned with participant relationship. The status or power dimension accounts for a variety of linguistic differences in the way people speak. The speaker speaks in such ways that signal their social status in a community. The participants who have different social status, a superior and a subordinate, will be different in their way of conversation from those participants who have the same status. The way people talk to others also reflects their relationship on this status and power dimension. Where people use non-reciprocal address forms, for instance, the reason is always due to a status or power difference.

c. Formality

Formality dimension accounts for speech variation in different setting or contexts. The formality or informality of the setting influences the use of

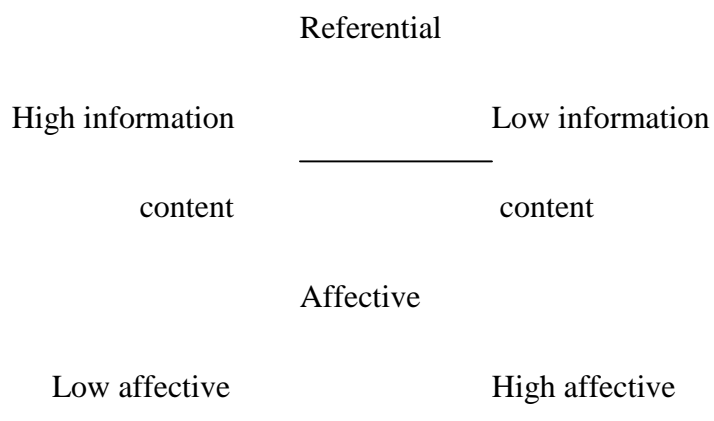
language. The formality scale is concerned in assessing the influence of the social setting or type of interaction on language choices. Official languages are the appropriate varieties for formal government interactions and state occasions. Vernaculars are the languages of informal interaction. In monolingual communities, vernacular forms predominate in casual talk, while standard forms are more frequent in situations such as informal interview with the school principal or a bank manager.

The formality scale is as follows:



(Holmes, 1992: 13)

d. The referential and affective function scales



content

content

(Holmes, 1992: 14)

The function of an interaction is also an important influence to the linguistic form. Some interactions, including its linguistic features, are strongly influenced by the kinds of information they want to get. Thus, the basic functions of a language in all communities are referential and affective (or social) meaning. In referential function, language can convey objective information of a referential kind. While in affective function, language is a means of expressing how someone is feeling. In short, the more referentially an interaction is, the less expression of the feeling of the speaker is.

For example, the conversation about the weather between two stranger sitting side by side in a bus conveys affective meaning. One of the stranger utters “What a hot day!”. The expression about the weather is intended to break the ice and to open a conversation between the two participants. On the contrary, the weather forecast in television news puts the emphasis on referential meaning because it serves to give important information.

The four social dimensions above are useful to analyze the sociolinguistics variation in different kinds of speech communities and in different context.

B. Ethnography of Communication

The ethnography of communication studies the relationship between language and culture. Hymes in Chaika defines the ethnography of

communication as a study of the dynamics of communication between social groups (Chaika, 1994: 164). According to Fasold, the ethnography of speaking (It is known as ethnography of communication) is the approach to the sociolinguistics of language in which the use of language in general is related to social and cultural values. (Fasold, 1996: 39). From those two definitions, it can be said that the ethnography of communication deals with language as a means of communication, which is used in a certain society considering the norms and the values applied in the community.

The ethnography of communication is not simply a study of language structure or grammar. It concerns of how the speakers use utterances, whether to show deference, to get someone to do something, to display verbal skill or to give someone else information which is considered simply outside the concerns of linguistic theory.

Thus, the ethnography of communication seeks to account not merely for what can be said but for when, where, by whom, to whom, in what manner, and in what particular circumstances. It is necessary to understand the fundamental concepts of the ethnography of communication because the ways of speaking may vary from one culture to another.

1. Speech Community

Bloomfield stated that a speech community is group of people who interact by means of speech (in Hudson, 1996: 25). In other words, speech

community is a group of people who communicate with each other by means of language.

Fishman (1972: 22) defines another definition of a speech community as follows:

A speech community is one, all whose members share at least a single variety and the norms for its appropriate use. A speech community may be as small as single close interaction network, all of whose members regard each other in but a single capacity.

In other words, Gumperz (in Chaika, 1994: 309) defines that a speech community is a group of speakers who share a set of norms about the use of a language. Furthermore, Hymes (in Fasold, 1996: 40) says that all members of a speech community share not only the same rules for speaking, but also at least one linguistic variety.

From the definitions above, it can be concluded that a speech community is a group of people who use at least a single speech variety and have the same rules in interacting each other that mutually accepted way among themselves.

2. Speech Situation

Hymes (in Fasold, 1996: 42) defines speech situations as situations associated with (or marked by the absence of) speech.

Speech situations are not purely communicative. They may be composed by both communicative and other kinds of events. It means that speech situations may be in the form of nonverbal context. They are not themselves subject to rule of speaking, but can be referred to by rules of speaking as contexts. (Hymes in Fasold, 1996:42)

From the explanation above, the speech situation refers to the context within the speech occurs. Still according to Hymes, it is not directly governed by the rules of speaking. The situations deal with any constellation of statuses and settings which constrain the interaction that may occur, between church and priest, clinic and doctor, class and teacher, etc. For example, during lecture event, every student would do all activities concerning the lecture such as writing the whole lessons or doing the tests from the lectures within classroom. (Hymes in Fasold, 1996: 42-43)

3. Speech Event

Yule defines that a speech event is an activity in which participants interact via a language in some conversational way to arrive at some outcome (1996: 57). In other words, speech event involves participants, having a social relationship of some kind and it may have particular goals.

Hymes (in Fasold, 1996: 52) describes that speech event will be restricted to activities or aspects of activities that are directly governed by rules of norms for the use of language. A speech event occurs within a speech situation. A speech event may be built from single or several speech acts. Therefore, the same type of speech act may recur in different types of speech event and the same type of speech event may occur in different context of situation.

4. Speech Acts

Speech acts are part of pragmatics study. Actions performed via utterances are generally called speech acts (Yule, 1996: 47). Searle (1969: 23) states that one may use speech act to describe warn, command, order, request, apologize, welcome, promise, etc.

From the definition above, speech act is the action performed by saying something through utterance. Since this research is mostly concentrated on the study of speech act, especially on the study of speech act request, further explanation of speech act focused on pragmatics area will be provided in the next subchapter.

C. Ethnography of Speaking

Hymes gives suggestion that in ethnography of speaking there are some components of speech which need to be considered. The components of speech are speech situations, speech events and speech acts which are compose the communication. He intends to look at any naturally occurring speech to discover the rules for speaking (modes of speaking, topics, messages forms within particular settings and activities). Hymes sets the components of speech into eight, abbreviated as SPEAKING (1986: 56). They are as follows:

a. Situation (S)

Situation includes the setting and the scene. The setting refers to the concrete of physical circumstances where speech takes place, including time and

place. Scene refers to the abstract of psychological setting or the cultural definition of the occasion (1986: 56)

b. Participants (P)

The participants involved in the communication are not only the speaker and the hearer, but also the addressor and the audience. The distinction between the speakers and the addressor (source) can be seen, for example: when the words of the chief (addressor) are repeated by the spokesman (speaker). The addressor who is not presented would be the case, because the addressor is the head of the state whose message is read to the reporter by the press agent. Furthermore, it deals with who is speaking and who they are speaking to. For example, a telephone conversation involves a sender and a receiver.

c. Ends (E)

Ends of a speech act can be divided into outcomes and goals. Outcomes are the purpose of the event from a culture point of view. The goals are the purpose of the individual participant, for example, the personal goal of the seller is to maximize the price while the buyer wants to minimize it. Basically, its goal is to get something by exchanging value from one person to another.(1986: 58-59)

d. Act Sequence (A)

Act sequence refers to message forms (how something is said) and message content (what is said). It deals with the used precise words, how they are used, and the relationship of what is said to the actual topic of conversation. Speakers have to know how to formulate speech events and speech acts in their

culture appropriately and how to manage changes in topic. For example, causal conversations may discuss fashion (message content) in informal situations between best friends.

e. Key (K)

Key refers to the tone, manner, or spirit in which a speech act is performed, whether it is serious, mocking, sarcastic, and so on. Furthermore, it also refers to the feeling, atmosphere, and attitude. Moreover, the key may be marked by nonverbal action such as certain kinds of behavior, gesture, or posture. The definition of aspects of key is as follows:

- 1) Tone : It is the general spirit of the scene, such as brave, angry, afraid, etc.
- 2) Manner : It is the participants' way of behaving toward others, whether it is polite, impolite, formal, informal, serious, mocking, etc.
- 3) Feeling : It concerns to emotion indicating happiness, anxiety, shock, anger, etc.
- 4) Atmosphere: It refers to the feeling that affects the mind in a place or condition, such as good, evil, etc.
- 5) Attitude : It is participants' ways of thinking and behaving toward a situation whether it is sympathetic, optimistic, pessimistic, etc.

f. Instrumentalities (I)

Instrumentalities refer to channel and form of speech. Channel is defined as the way a message travels from one person to another whether by oral or written. Messages can also be transmitted by such a means as telegraph, semaphore, and smoke signals or drumming. The form of speech refers to language and their subdivisions dialects, codes, varieties and register.

g. Norms (N)

Norms are divided into two, namely norms of interaction and norms of interpretation. Norms of interaction refer to non-linguistic rules of when, how, and how often speech occurs in the community. Norms of interaction are determined by the culture of the community. Thus, they are different in each different community. Norms of interpretation implicate the belief system of a community. It involves trying to understand what is being conveyed beyond what is in the actual words used. One has to follow both norms of interaction and norms of interpretation in order to be competent in communicating in a certain culture.

h. Genre (G)

Genre refers to categories such as poems, myths, proverbs, jokes, lectures, sermons, editorials, etc. Genres often coincide with the speech event, but genres need to be distinguished from speech events since a speech genre can occur in more than one kind of speech event. A casual genre is not the absence of any genre, but a genre of its own. (Hymes, 1986)

D. Pragmatics

There are many definitions of pragmatics. According to Levinson (1997: 24), pragmatics is the study of the role of context that focuses on meaning of utterances. Meanwhile, Leech (1996: 6) states that pragmatics is the study of how utterances have meaning in situation. Furthermore, Yule states that in producing language, people not only try to understand the meaning of words but also try to know what the speakers want to convey (1996: 127). Pragmatics is the study of “invisible” meaning. It means that we must also know what the speaker wants although it is not really said or written. Therefore, the speaker must consider a lot of shared assumptions and expectation. Pragmatics concerns to people’s assumptions, purposes and the types of actions such as request, order, command, etc, that are performed when they speak.

Yule also states in “Pragmatics” (1996: 4) that pragmatics is concerned with the study of utterances meaning communicated by speakers and interpreted by hearers. It focuses on what people mean by their utterances that involve the interpretation of what people mean in a particular context and how the context influences what is said.

From those definitions, it can be concluded that pragmatics is the study of languages that focuses in meaning of utterances in which the meaning gets influence from the context. It means that the interaction between context and language becomes the main study in pragmatics.

E. Speech Acts

1. The Definition of Speech Acts

Austin (in Chaika, 1994: 153) states that the function of speech is a way of doing things with words. In other words, Searle says that one may use speech to describe, warn, command, request, apologize, promise, etc. It can be concluded that speech acts are actions performed by words or sentences in order to achieve certain goal.

People do not only produce utterance containing grammatical structures and words when they attempt to express themselves, but also perform actions via those utterances. Actions performed via utterances: are generally called speech acts (Yule, 1996: 47). Therefore, speech acts are the act performed by a speaker in uttering a sentence.

Making an utterance involves a hierarchy of acts, act of utterance. The action performed by producing an utterance consists of three related acts. Furthermore, Austin (in Levinson, 1983: 236) divides three kinds of acts, namely locutionary, illocutionary, perlocutionary. The three kinds of acts that are simultaneously performed are as follows:

- a. Locutionary act :The actual words uttered. It is the act of saying something in the full of sense of 'say'.

- b. Illocutionary act :The force or intention behind the act of saying something. It is performed via the communicative force of an utterance such as the making of statement, confirmation, promise, request, etc.
- c. Perlocutionary act : The effect or result of the words uttered on the hearer. The hearer recognizes the effect that the speaker intended.

In short, locutionary act is the act of saying something through language, illocutionary act is what is done in the act of saying something, and perlocutionary act is the effect produced by saying something. The example below will give a clear understanding about it.

X: It's hot in here. Can you open the window?

Y: I will open the window.

The act of saying "it's hot in here" and "can you open the window?" is the locutionary act. While the illocutionary act is that X requests Y. The acceptance of the request by opening the window is the perlocutionary act.

Hymes (in Fasold, 1996: 43) says that speech act gets its status from the social context as well as grammatical form and intonation. Furthermore, the level of speech acts mediates immediately between the usual levels of grammar and the rest of speech event or situation that implies both linguistic form and social norms. It means that in studying ethnography of communication, speech act is related to grammatical theory and context.

2. Classification of Speech Acts

Searle (in Mey, 1993: 163) provides classification of speech act into five types, namely declarations, assertives, expressive, directives, and commissives.

1. Declarations

Declarations are kinds of speech acts that declare something. Declarations function to change the status of the person or object by performing the act successfully. In order to perform a declaration appropriately, the speaker has to have special institutional role in specific context. Thus, the speaker changes the world through words. Declarations cover declaring war, christening, etc.

Examples:

Priest : I pronounce you husband and wife

President : I declare war to England

Referee : You are out!

2. Assertives

Assertives are kinds of speech acts that commit the speaker to the truth of the expressed proposition. Assertives function to describe state or event. In using an assertive, the speaker makes words fit the world of belief. The speaker is representing world, as she or he believes it is. Assertives include conclusions, assertions, and descriptions.

Examples:

The earth is flat

It was a warm sunny day

Mia is a beautiful girl

3. Expressives

Expressives are kinds of speech acts that express psychological state (feeling and attitude). In using an expressive, the speaker makes the word fit the world of feeling. Expressives cover thanking, apologizing, welcoming, and congratulating. It can also be statements of pleasure, pain, joy, and sorrow.

Examples:

I'm really sorry!

Congratulations!

Thank you for your help.

4. Directives

Directives are kinds of speech acts that speaker uses to get someone else to do something. Directives express the speaker's want. Directives cover commands, orders, requests, and questions.

Examples:

Open the window, please!

Could you lend me a pen, please?

Don't throw the rubbish to the river!

5. Commisives

Commissives are kinds of speech acts stating that the speaker uses to commit him or herself to some future action. Commissives express what the speaker intends. Commissives include promises, threats, and refusals.

Examples:

I'll be back.

I promise him I would come.

I will finish my homework tomorrow.

Thus, based on the classification above, it is clear that request belongs to directive. It expresses the speaker's want in order to get the hearer to do something.

F. Kinesics

Kinesics is the study of body motion. It is the technical term for all aspects of the silent language. All matters of interaction which are not carried out by actual words is under the study of kinesics. It is the most obvious non-verbal communication form. The basic repertoire of kinesics are body motion, eye contact, facial expressions, smile, touching, and proxemics. Although humans share the same kinesics, each social group may have different rules for using them. It means that kinesics conveys specific meanings and many interpretations on it depends on their cultural. Different interpretations on the same repertoire of kinesics may cause misunderstanding and cross-cultural difficulties (Chaika, 1994: 123).

Some kinesics repertoires are as follows:

a. Body language

Communication is not achieved by voice alone. In fact, it is difficult to talk without using body motion and expression. One example is the brief raising of eyebrows. It may have different emotional meaning to particular cultures. It may mean *yes*, indicate recognition, or express flirting. Eyebrows lifting also mean that the looker disapproves of a particular behavior.

b. Smiles

The basic human repertoire for expression may be the same, but there is plenty of evidence showing that each culture modifies that repertoire. Smiling is one of the examples. There are many kinds of smiles in different ways for different purposes. There are friendly smiles, sly smiles, skeptical smiles, derisive, threatening, sick smiles, and grins. Some cultures demand a wide smile, teeth showing for greeting. Others greet people with close-mouthed or only narrowly open-lipped smiles. This situation which is call for smiles and call for each type of smile seem to be culturally determined.

c. Proxemics

Proxemics is the study of humankind's perception and use of space. In a conversation, people have to know the correct patterns for their society by learning how near or far to stand from those with whom they are conversing. Normal distance between speakers varies from culture to culture and between subcultures of the same society. The amount of space one take gives messages about dominances.

d. Eye contact

Within cultures, there are differences in eye contact between sexes, different age group, and status. In a common interaction, the subordinate person looks at the superior more than the superior looks at the subordinate. Looking to the superior is a way of getting approval, of gauging the effect they are having on the one whom they wish to please.

G. Request

Tsui (1994: 91) states that request subsumes utterances which have been referred to, in the speech act literature, as request, invite, ask for permission, and offer. Request needs non verbal response from the addressee.

Trosborg (1995: 187) defines request as an illocutionary act whereby a speaker (requester) conveys to a hearer (requestee) that he/she wants the requestee to perform an act which is for benefit of the speaker. Meanwhile, Fraser (in Tsui, 1994: 92) states that request, ask, command, invite, order, instruct, and beg as belonging to the types of request characterized as the speaker's desire for the hearer to bring about the state of affair in proposition.

1. The Classification of Request

Tsui (1994: 101) classifies request into five classes, namely request for action, request for permission, offer, invitation, and proposal.

a. Request for Action

Request for action is a request that asks someone to do something. It prospects addressee's action and it is for the speaker's benefit. A positive response will commit the addressee to some non verbal action. Request for action is typically realized by "Can/Could you do X?" We can also use "Will" and "Would" to ask someone to do something.

For example:

Queen Clarisse	: Charlotte, would you check on tea in the garden?
Charlotte	: <i>(bowing and then stepping forward leaving the Queen and Mia)</i>
Queen Clarisse	: Please seat (to Mia).
Mia	: So, my mom said you wanted to talk about something...

The example above shows request for action. Queen Clarisse requests for action to Charlotte, her attaché, to check the tea which is prepared for Mia's coming in the garden. After being told by her mother that she should see her grandmother, Mia decides to come to her grandmother's consulate house after school. Mia is welcomed by the Genovia consulate attaché, Charlotte. As the Queen come to Mia, she requests Charlotte to check on tea in the garden.

b. Request for Permission

Request for permission is a request that asks someone to allow something or to ask permission to do something. Request for permission involves the speaker's performance in the future action which is aimed to

his or her own benefit. It is very difficult to refuse request for permission because the action is for the speaker's benefit and it is less imposing since the speaker is going to perform the action.

For example:

Tour kid : Hi, Princess. **May I have your autograph, please?**
Mia : *(smiles while taking the girl's book)* Hi. What's your name?
Tour kid : Lilly.
Mia : *(signed on Lilly's book)* Lilly? That's my best friend's name.

From the example, it is known that Lilly, the tour kid, requests for permission to Mia to sign her book. Since Mia is known as the Princess of Genovia, it makes many kids come to Mia's school and ask for her autograph. A positive response from Mia is done by smiling and signing on Lilly's book. This request for permission is benefit for the speaker that Lilly can get the Princess's autograph in her book.

c. Offer

Offer is a request of offering something to be accepted or refused. It commits the future action and benefit to the addressee. An appreciation and thank are expressed by the addressee.

Consider the following utterances:

- Can I help you?
- Let me get a chair for you.

Both of the utterances above are request for offer. The action is for the addressee benefit. The speaker is behaving as though the future action is beneficial to the addressee.

d. Invitation

Invitation is request to invite, go, or come to somewhere. The addressee may refuse or accept it and it is beneficial for the addressee.

Invitation is typically realized by “Would you like...?”

For example:

Mia : Listen, tomorrow night is the Genovian Independence Day Ball and to make up for your cable show
I’m inviting you, I hope you come.
Lilly : (*silent*)
But what will I wear?
Mia : (*squeals and hugs Lilly*) Mmm! Yay! I don’t know, but it doesn’t really matter. I’m just happy you’re gonna come!
Lilly : Thanks.

It can be seen from the example that Mia invites Lilly to come to the Genovian Independence Day Ball in case to redeem her miss to attend Lilly’s cable show as the guess star. Lilly accepts Mia’s request to come to the Ball. It shows that she forgives Mia and not to be mad with Mia anymore.

e. Proposal

Proposal is a request of suggestion that non-verbal action is performed by the speaker and the hearer and it is beneficial for both the speaker and hearer. Request for proposal is presented by using “Can/Could/Shall we do....?”, “let’s” and “why don’t”.

For example:

Mia : Lily, I gotta run. I gotta see your brother about “my baby”.
Lily : OK, but **let’s take the limo tomorrow**. These hills are killing me.
Mia : You got it.

From the example, it can be seen that Lilly proposes or suggests Mia to take her limo to school on the following day. Therefore, they won't be tired if the road goes steadily upward and downward since the street is like a hill. It is beneficial for the requester and requestee.

G. Socio-Pragmatics

According to Trosborg, Socio-pragmatics is concerned with analysis of significant patterns of interaction in particular social situations and/or in particular social systems. For example, speech acts may be realized differently in different social context and situations as well as in different social groups within a speech community (1995: 37).

Socio-pragmatics is the study of communication in its socio-cultural context. When people interact with others, they do not always say what they mean. They choose to use their socio-pragmatics competence in order to determine how to act and what to say in different situation so that the speaker does not hurt the hearer's feeling. The socio-pragmatics competence is the ability to adjust speech strategies appropriately according to different social variable such as the social dominance and distance between participants of conversation, and participants' right and obligations in communication (<http://answer.yahoo.com/question/index?qid>).

Moreover, David Crystal defines socio-pragmatics as the study of language from point of view of users and of the choices they make. He discusses the problems they encounter in using language in social interaction and the effects

their use of language has on other participants in the act of communication (<http://angelfish.se/?p=26>).

From the definition above, this research takes socio-pragmatics approach as the way of the analysis since the speech act of compliment is a part of pragmatics study. Moreover, in delivering and in responding compliments, the speakers use their sociolinguistics repertoire in order to achieve a particular goal. It can not be separated from sociolinguistics. It concerns about how the speakers use the language in the social interaction with others.

H. Politeness

Politeness is very important in communication. It is used for minimizing friction in the interaction. According to Yule in “Pragmatics” (1996: 60), politeness is as the means employed to show awareness of another person’s face. Face means the public self-image of a person.

Meanwhile, Holmes in *An Introduction to Sociolinguistics* (1992: 296) states that a polite person makes other person feels comfortable. In other words, politeness involves taking account of the feelings of others, how can we make others pleasant. Being linguistically polite involves speaking to people appropriately regarding their relationship. Social distance or solidarity and relative power or status, are needed in order to speak politely (1992: 296-297).

Politeness is socio-culturally determined. It means that politeness concerns with social distance, social status and the degree of morality. Moreover, we should know about the culture of certain group in order to speak politely because the

appropriate language to mark politeness between one culture to the other is different. There are two types of politeness positive politeness and negative politeness. Positive politeness is solidarity oriented. It emphasizes shared attitudes and values. Negative politeness pays people respect and avoids intruding on them. It involves expressing oneself appropriately in terms of social distance and respecting status differences (Holmes, 1992: 297).

Politeness deals with face that refers to emotional and social sense of self in which every person expects everyone else to recognize. There are two kinds of face, negative face and positive face. Negative face is the desire to have freedom of action and freedom of imposition whereas positive face is the need to be appreciated and accepted, to be treated as a member of the same group and to know that their wants are shared by others. In short, negative face is the need to be independent and positive face is the need to be connected (Yule, 1996: 134).

I. Direct and Indirect Speech Acts

The direct speech acts perform their functions in a direct and literal manner (McManis, et.al, 1987: 200). They also state that the direct speech acts can be performed (a) by making a direct, literal utterance, or (b) by using a performative verb that names the speech act. For example:

a. Please take out the garbage!

b. I *request* you to take out the garbage.

According to Searle in Parker, direct speech acts, in general, are the syntactic form of an utterance reflecting the direct illocutionary act. Thus, the direct speech act (or direct illocutionary act) is the one that matches the syntactic form of the utterance (Parker, 1986: 17). Meanwhile, Yule states that direct speech act occurs when there is a direct relationship between structure and a function (Yule, 1996: 55). The speaker expresses his / her intention explicitly in order to make the hearer understands and interprets what the speaker means easily.

The opposite of direct speech act is indirect speech act. Indirectness is conveying meaning without saying it explicitly (Fasold, 2006: 361). Searle in Parker (1986: 17) states that indirect speech acts, in general, are the syntactic form of an utterance that does not reflect any indirect illocutionary act associated with it.

According to Jenny Thomas (Thomas, 1995: 143), a variety of reasons have been put forward for the universal use of indirectness, including:

1. To make one's language more/less interesting

Interestingness is probably the least significant of the reasons above nevertheless, its importance should not be underestimated. People may use indirectness because they enjoy having fun with language.

2. To increase the force of one's message

People can increase the "impact" or effectiveness of your message by employing indirectness. Sometimes, indirectness gives a greater effect of a message conveyed by the speaker.

3. To compete goals

Pyle in Thomas says that we often employ indirectness because we have two goals which compete. The goals are different since they depend on the context. For example, when a teacher wants to tell his student that the student's work is not up to standard then the teacher's duty is to tell the truth. The teacher must tell the truth without causing a conflict that can hurt student's feelings. He may say "Why doesn't your work give a new idea?". The goals in this case are to detect problems faced by the student and to have the student do a better work.

4. To show politeness/regard for "face".

To explain the interactive goal that account for what people choose to say, linguists use the term politeness. It refers to a way of balancing several competing interactive goal. It can be said that politeness is the respect shown to other people by virtue of their higher status, greater age, etc. People need to notice individual's feeling of self-worth or self-image, so they need to consider their language and social behavior. For example, if we request someone to do something, we can use the word *please* in order to create a polite sense. The word *please* often increases politeness of someone's utterance.

J. Synopsis of the Film

The film Princess Diaries is a story of a shy girl named Amelia Thermopolis living in San Francisco. She is 16 year old and only has a friend at her school, Lilly, who is also her best friend. Mia, her nickname, has a normal life with her mother, Helen, before her grandmother comes to their life. Her grandmother, Queen Clarisse Renaldi, reveals to Mia that she is actually related to

a member of the royal family in the small European country of Genovia and she is the heir of Genovian Royal reign. Queen Clarisse determines that Mia must return to Genovia to take her rightful place as successor to the throne.

Mia's life takes a dramatic turn since her grandmother insists on turning her from a shy and a social misfit girl to a lady fit for her throne. Mia's physical appearance and attitudes are changing dramatically by her grandmother's princess lesson. She is given by her grandmother the table manners, poise, hair care lessons. In the meantime, Mia's romantic affections are torn between the handsome and popular, Josh, and the more appropriate Michael, who is Lilly's brother. Mia must make the biggest decision of her life, whether to remain with her family and to explore a budding romance with Michael or to accept the royal responsibilities to be the Princess of Genovia. In the end, Mia becomes a graceful princess; she decides that she is ready to be the next queen of Genovia.

K. Review of Related Study

Some studies about request expressions have been done by previous researchers. It had been done by Tommy Sutrisno in 2000 entitled "*The Use of Speech Act of Requesting in An Action Film True Lies*". It describes the sort of the request used by the speaker through the dialog of the sequence. It also describes the cause of the request occurrences in the film and figures out the response launched by the people who are being asked.

The result of the study finds that there are three kinds of requesting politeness degree namely less polite, polite and very polite. Furthermore, he

concludes that the adjacency pairs of requesting events show that in occurrences of response or second part, the second preferred turns are larger than the second preferred while the second preferred utterance occurs if the listeners do not respond the request properly.

Another similar study was conducted by Yuliana Indrasari in 2004 entitled “*Request Expressions in the Film Entitled Philadelphia*”. The aims of the study is to describe the types of request expressions, to describe how each type of request expressions is applied and to describe the factors that influence the use of each type of request expressions in the film Philadelphia.

The result of the study finds that there are four types of request expressions in that film, namely offer, request for action, permission and proposal. She also direct request expressions or less polite request expressions and indirect request expressions with greater politeness that is used by characters in the film. She also describes that there are some factors influencing request expressions that are situations, and the relationships between participants.

CHAPTER III

RESEARCH METHODOLOGY

Type of Research

In this research, the researcher applies a descriptive qualitative method, since it employs the analysis of descriptive and qualitative method. This research belongs to descriptive method as Surakhmad’s theory stating that descriptive

method is a kind of research method using technique of searching, collecting, classifying, analyzing the data, interpreting them, and finally drawing the conclusion (Surakhmad, 1994:147). This research also employs qualitative method since the data analyzed are in the form of word or sentence. Furthermore, in a descriptive method, the collected data are in the form of words and/or pictures, not numbers. It is because of the application of qualitative method (Moleong, 1990: 6). The data in this research include the utterances expressed by words or sentences containing request expression which spoken by the characters in the film entitled “Princess Diaries”.

Data and Source of Data

The source of data in a research refers to the subject from which the data are obtained. The data themselves may appear in the form of words, sentences, discourse, photograph, daily record, memorandum, video-tape (Subroto, 1992). It can be concluded that data can be in the form of anything as long as it is observable.

In this research, the writer uses the film entitled “Princess Diaries” as the source of data. It is chosen since it has phenomena of the variety of request expressions. The data will be taken from the dialogs in the film which contains request expressed by the characters in the film “Princess Diaries”.

Sample and Sampling Technique

Samples in qualitative data are related to the context in which each context is unique. That is why each datum is treated based on its context. Furthermore, he says that such research is not aimed at generalizing the population but it is aimed at describing specific things found in data (Moleong, 1990: 165), whereas technique of sampling is a technique of choosing samples (Hadi, 1983: 75).

This research employs total sampling technique. The researcher took all the dialogs containing request expressed by the characters in the film entitled “Princess Diaries” are taken as the sample of this research.

Technique of Collecting Data

In collecting the data, the researcher does the following steps:

- a. Replaying the film entitled “Princess Diaries”.
- b. Finding the conversations containing request expressions from the film entitled “Princess Diaries” as the data.
- c. Identifying all the request expressions in the film into five categories.
- d. Classifying the data based on the types of request proposed by Tsui Amy.
- e. Giving a code on each of classified data

E. Data Coding

In this research, the data coding was done in order to make the analysis of each datum easier. The data were given some codes. The codes include the number

of datum, the type of request expression, and the way the characters utter their request. The examples of data coding in this research are:

Datum 02/RA/IR

02 : refers to the number of datum

DR : refers to request expression, Request for Action

IR : refers to Indirect Request

The coding of the request expression is:

1. Request for action : RA

2. Request for permission : RP

3. Offer : OR

4. Invitation : IN

5. Proposal : PR

IR refers to the way the character expressed their request

IR : Indirect Request

DR : Direct Request

Technique of Analyzing Data

The collected data were analyzed by conducting the following steps:

1. Classifying the expression of request employed by the characters in the conversations of the film entitled “Princess Diaries” based on Tsui’s classification of the request expression.
2. Describing the data in relation to the context of the conversations when certain expression of request occurs. The context of the conversations covers the situational context of the conversations, the participants of the conversations, and the relationship between the participants.
3. Analyzing the expression of the request based on Tsui’s criteria of the request expression by applying Hymes’ SPEAKING theory.
4. Drawing conclusion from the data analysis and giving suggestions.

CHAPTER IV

ANALYSIS

A. Introduction of Analysis

This research is descriptive qualitative. The aims of this research are to describe the types of request expressions used by the characters of the film entitled “Princess Diaries”, to describe the factors influencing the use of each type of request applied by the characters of the film entitled “Princess Diaries”, and to describe the responses of the requestee in the film entitled “Princess Diaries” to the request.

The data analysis covers three steps; firstly, description of the context describing the context of situation, the participants, and the relationship between

the participants based on Hymes' SPEAKING theory. Secondly, the analysis of request expression describing the types of request expressions based on Tsui's classification of request. Moreover, the analysis of request expression also describes the analysis of the request responses to the request expression from the addressee, the directness and indirectness of the request expressions which are employed by the characters in the film. The last is discussion describing the result of the data.

Tsui (1994) classifies the types of request into five types namely request for action, request for permission, offer, invitation, and proposal. The data are analyzed based on those types.

According to Tsui's classification, there are 27 data that contain request expressions in the film entitled "Princess Diaries". The data are 12 requests for action, 7 requests for permission, 2 offers, 3 invitations, and 3 proposals.

44

B. Data Analysis of Each Type of Request Expressions in the Film Entitled "Princess Diaries"

Tsui (1994:90) divides request expression into five categories. Regarding to Tsui's classification, 27 data containing request expressions are found in the film. All of the 27 data containing request expressions are analyzed. From the obtained data, the researcher finds that there are five types of request expression in the dialogs of the film "Princess Diaries". They are requests for action, permission, invitation, offer, and proposal.

1. Request for Action

Request for action is request that asks someone to do something. It prospects addressee action and it is for the speakers' benefit. A positive response will commit the addressee to some non verbal action. Request for action usually is typically realized by "Can/Could you do X?". We can also use "Will" and "Would" to ask someone to do something.

Datum 01/ RA/ DR

Mia : Hi, mom.
Helen : You threw up, huh? You ran away.
Mia : I'm trying to forget about it.
Manager : *(Smiles to Mia)*
Mia : **Can I have some shoes and chalk, please?** *(To the manager)*
Helen : Anyway, I'll go talk to your debate teacher. What's his name?
Mr. O'Connell.
And straighten it all out.
Mia : Mom, I am never going to be a good public speaker.
Manager : Here you go. *(Gives her a pair of shoes and a pocket of chalk)*

Description of Context:

The conversation happens in Falcon Sport Center when Mia is working part time. Falcon Sport Center is a place for wall climbing. The participants are Mia, Helen, and the manager. Mia has ever failed in her speech in the debate class and she also has vomited. It makes Mia be mocked by other students. Helen, Mia's mother, has been informed about what happens in school. Helen comes to Falcon Sport Center to climb and to know Mia's condition. However, Mia doesn't want to discuss about it.

Analysis of Request Expression:

Mia is working in the Falcon Sport Center when Helen comes to climb. Helen opens the conversation with Mia by discussing about what happens to Mia in debate class. The manager overhears their conversations. Then he gives a smile to Mia. It indicates that the story of Mia in the debate class is funny for him. The manager is behind the front desk, so that he can overhear Mia's conversation with her mother. After Mia realizes that her mother comes for climbing, she asks the manager to give Helen shoes and chalk. Mia utters her request for action by saying; **Can I have some shoes and chalk, please?**. Mia expresses her request directly to the manager. Then she gives smile to him in the end of her words. She also uses the word "please" in her request to show her sincerity and politeness to her manager. The manager gives a good response to Mia's request. He says "Here you go" while giving a pair of shoes and chinks to Helen.

Datum 02/ RA/ DR

Guard : School tours are on Saturday, young lady. (*Speaks to microphone and watching security camera' monitor*)
Mia : (*speaks on microphone*) I'm here for a meeting with my grandmother.
Guard : Name?
Mia : Clarisse Renaldi.
Guard : **Oh, please come to the front door.**
Mia : Thank you.

Description of Context:

The conversation occurs in Genovian consulate. The participants are Mia and a guard. Mia, who has already agreed to meet her grandmother, comes to unknown place. At first, she doesn't know that her grandmother is the queen of Genovia and the place she comes in is the Genovian consulate. The participants

speak through the microphone. Mia speaks in the front of the front door's microphone, while the guard speaks from inside of the building.

Analysis of Request Expression:

After school, Mia who already agrees to meet her grandmother goes to her grandmother's places, the Genovian consulate. She still uses her school's uniform. The guard who doesn't know Mia's identity as the Queen's granddaughter considers Mia as a mere student. Therefore the guard indirectly asks Mia to go home and tell her that school tours are on Saturday. Then, Mia answers that she has a meeting with her grandmother. The guard is shocked when he knows that Mia's grandmother is Clarisse Renaldi, the Queen of Genovia. He surprisingly utters her request to Mia to come in by saying, **"Oh, please come to the front door"**. The guard employs request for action in a direct and polite way by using the word "please" which indicates his sincerity regarding Mia as the queen's granddaughter. The guard uses lower tone when he utters his request to show his respect to Mia. Mia responds the request by saying, "thank you" then she comes inside to the place from the front door.

Datum 03/ RA/ DR

Waiter : Welcome, Miss Thermopolis. We've been expecting you.
Guard : *(Checks Mia's bag)*
Mia : Oh, be careful. Please don't crush my soy nuts.
Guard : Your soy nuts are safe.
OK.
Waiter : **Right this way.** *(Going to the living room)*

Description of Context:

The conversation occurs in Genovian Consulate. The participants are Mia, a waiter, and a guard. Mia decides to visit her grandmother after school. At

first, she does not know that her grandmother is the Genovian's Queen and the place that she comes in is Genovian consulate. After Mia comes inside the Consulate building, the guard has to check Mia for safety.

Analysis of Request Expression:

After school, Mia who already agrees to meet her grandmother goes to her grandmother place, Genovian consulate. She goes there in her school's uniform. The guard permits her to come in after he knows that Mia's grandmother is Clarisse Renaldi, the Queen of Genovia. When Mia comes into the house, suddenly the guard checks his bag for safety. She is shocked when the guard checks her bag. Therefore, Mia asks the guard to be careful in checking the bag. She doesn't want her soy nuts become crush. After the guard finished his job, then the waiter of the Genovian consulate takes Mia to the living room. Mia never comes to the place therefore the waiter guides her to go to the living room. Here, the waiter employs request for action to Mia by saying, "Right this way". He utters his request directly so that Mia can understand his utterance that he wants Mia to follow him. Mia accepts his request by walking after him into the living room.

Datum 04/ RA/ DR

Waiter : **Please, make yourself comfortable.**

Mia : *(Smiles then sits on the sofa)*

Description of Context:

The request expression in the datum above occurs in the living room of Genovian consulate. Mia comes to meet her grandmother who is known as the Queen of Genovia. The participants are between Mia and the waiter of the house.

Analysis of Request Expression:

Mia comes into the place which she never comes before in order to meet her grandmother. She doesn't know that her grandmother, Clarrisse Renaldi, is the Queen of Genovia. After being checked for safety by the guard, the waiter welcomes her. He takes Mia to the living room where the Queen will meet her. Mia is still strange with the house. As a guess she follows the waiter by walking after him. The waiter utters his request for actions to Mia by saying, "Please, make yourself comfortable". Here, the waiter asks Mia to have a seat and waits her grandmother. Mia gives non-verbal response toward the request. She gives smile and then sits on the sofa.

Datum 7/ RA/ DR

Queen Clarisse	: Charlotte, would you check on tea in the garden?
Charlotte	: <i>(bowing then going to the garden leaving the Queen and Mia)</i>
Queen Clarisse	: Please seat.
Mia	: <i>(Mia sits on the sofa)</i> So, my mom said you wanted to talk about something.

Description of Context:

Charlotte is asked by Queen Clarisse to check the tea in the garden whether it is ready for them (Mia and Queen Clarisse) or not. Mia finally comes to Genovian consulate for visiting her grandmother. She is welcomed by Charlotte, the Genovian attaché, in the living room.

Analysis of Request Expression:

The datum above shows request for action. Queen Clarisse applies request for action to Charlotte, her attaché, to check the tea which is prepared for Mia's coming in the garden. Queen Clarisse talks to Mia's mother by phone to say that

she is being in San Francisco and she wants to meet her granddaughter. After being told by her mother that she should see her grandmother, Mia decided to come to her grandmother's place after school. Mia is welcomed by the Genovia consulate attaché, Charlotte. Afterward the queen comes into the room to meet Mia. She looks at Mia surprisingly. In the middle of her conversation with Mia, Queen Clarisse asks Charlotte to check the tea in the garden. Queen Clarisse prepares to have the conversation with Mia in the garden. She employs the request for action to Charlotte in direct way by saying, **“Charlotte, would you check on tea in the garden?”**. Queen Clarisse uttered her request in the informal situation. It is between the queen and the employee. She directs Charlotte to do what she asks by employing Charlotte's name in her request. Charlotte who is standing besides the queen gives a non verbal response. She bows to the queen then she goes to the garden.

Datum 8/ RA/ DR

Queen Clarisse	: Charlotte, would you check on tea in the garden?
Charlotte	: <i>(bowing and then stepping forward leaving the Queen and Mia)</i>
Queen Clarisse	: Please seat.
Mia	: <i>(Mia sits on the sofa)</i> So, my mom said you wanted to talk about something.

Description of Context:

The conversation occurs in the living room of the Genovian consulate. The participants are Queen Clarisse, Charlotte, and Mia. Mia comes to meet her grandmother in the Genovian consulate. She waits her grandmother in the living room. Charlotte comes into the room and welcomes Mia. When Mia wants to take a seat, suddenly Queen Clarisse comes into the room and greets Mia.

Analysis of Request Expression:

After being told by her mother that she should visit her grandmother, Mia decides to come to her grandmother's place after school. Mia who waits her grandmother in the living room is welcomed by Charlotte. She introduces herself as the Genovian attaché. She also asks Mia to wait longer. When Charlotte wants to leave Mia, the Queen surprisingly shows up and welcomes Mia. Then, Charlotte decides to stay to assure herself if the Queen needs something. After the Queen asks Charlotte to prepare the tea, she utters her request for action to Mia. The Queen asks Mia to have a seat by saying, **"Please seat"**. The Queen utters her request in low tone and uses the word "please" to show her sincerity. Even though the participants are between a granddaughter and a grandmother, the relationship between them is not intimate. Mia and Queen Clarisse never met each other, since Mia lives in San Francisco and Queen Clarisse lives in Genovia. Mia doesn't give any word toward the request. She gives non-verbal response by sitting on the sofa.

Datum 9/ RA/ DR

- Mia : Excuse me, I don't have a family with either one of you because you ignored me for fifteen years and you lied to me. Families don't do stuff like that, OK?
(*Footsteps going upstairs*)
- Queen Clarisse : Where is she going?
- Helen : (*going upstairs*) The tower.
- Helen : **Please, just come down from there.**
- Mia : Most kids hope for a car for their sixteenth birthday, not a country!

Description of Context:

The conversation takes place in Mia's house, where she lives with her mother. The participants are Mia, Queen Clarisse, and Helen. Queen Clarisse

comes to Mia's house after they meet in the Genovian Consulate. After the meeting, Mia knows that she is the daughter of Prince Genovia. Mia refuses her status as the next princess of Genovia. Queen Clarisse comes to convince Mia so that she wants to change her decision and agrees to be the next Princess of Genovia.

Analysis of Request Expression:

Mia feels disappointed because she didn't know who her father is. Her mother, Helen, never tells the truth that Mia's father is the Prince of Genovia until Mia's grandmother comes to visit them. Then, Mia agrees to meet her grandmother in the Genovian consulate. Her grandmother, Queen Clarisse, reveals the truth to Mia that she is actually related to a member of Genovian royal family. Her father, Philippe is the Prince of Genovia. In short, Mia is the Princess of Genovia who is the successor of the throne. Mia shocks and decides to refuse her status as the next princess of Genovia. The future of Genovia is in Mia's hand now. Therefore, Queen Clarisse comes to Mia's house and convinces her so that she agrees to be the Princess. Unfortunately, Mia still feels upset and disappointed. She prefers going to her bedroom to have conversation with her grandmother. Helen tries to persuade Mia and asks Mia to come outside from her room. Helen utters her request for action to Mia by saying **"Please, just come down from there"**. Helen understands that Mia feels mad therefore she uses low tone and the word "please" to show her sincerity. Mia who feels disappointed of being lied for fifteen years answers her mother's request with an utterance which shows that she refuses her request to talk with her grandmother.

Datum 10/ RA/ DR

Mia : You want a ride, right?
Lilly : Yeah, totally.
Mia : Hey, I got it. (*Hold the door' handle from Joe*)
Joe : Of course.
Mia : (*Open the door*) OK.
Lilly : Oh my world!
Joe : **Please fasten your seat belts, ladies.**

Description of Context:

The setting of the datum above occurs when Mia picks up Lilly for school. Since Mia agrees to be the next Princess of Genovia, Queen Clarisse tries to change Mia's appearance and gives some facilities to her. She has a Limo car and a royal guard, Joseph. The participants of the conversation are Mia, Lilly, and Joseph.

Analysis of Request Expression:

As a best friend, Mia and Lilly always go to school together. Lilly is surprised when Mia picks her with a Limo car. Joseph as a royal guard has a duty to take care of Mia for her safety. He drives the car and takes Mia to school. The request expression above is uttered by Joseph inside of the car. It is presented in the form **"Please fasten your seat belts, ladies"**. He asks them to wear the seatbelt in a direct way. He also addresses Mia and Lilly as "Ladies" in her request in order to show his solidarity. Moreover, he uses the word "please" to make his request more polite and to show his respect to the Princess and her friend. Mia and Lilly give the non verbal response by fastening their seat belt while having a great conversation as common young ladies do.

Datum 11/ RA/ DR

Queen Clarisse : The Japanese Embassy has a waterfall. Why can't we have fountains?

Charlotte : We have a fountain up there, ma'am.

Queen Clarisse : Well, **I would like at least two in here. (Datum 21/ RA/ DR)**

Charlotte : *(nodding her head)*

Description of Context:

The conversation between Queen Clarisse and Charlotte takes place in the garden of Genovian Consulate. The Queen wants her garden to be more beautiful before the ball of Genovian' Independence Day.

Analysis of Request Expression:

When the Queen is walking in the garden of her consulate house, she wants her garden to be more beautiful before the ball of Genovian' Independence Day. Therefore the queen requests her attaché, Charlotte, to build more fountains in the garden and make it beautiful. In the example above the queen utters her request to Charlotte, as her employee, in a direct way of requesting. She uses request for action by saying, "I would like at least two in here". They are performed by Queen Clarisse to Charlotte whose position of authority is under Queen Clarisse. By delivering request for action, the speaker shows her sincerity in having the addressee or requestee to accept the request. On the first request, Charlotte gives response by nodding her head.

Datum 15/ RA/ IR

Gupta : What is it like in Genovia, Your Majesty? Do people just fawn over you?
Queen Clarisse : **I wonder, would you give us a moment alone?**
Gupta : I'm the vice-principle.

Description of Context:

The conversation happens in the Vice Principle's office of Grove High school. The participants are Queen Clarisse and Miss Gupta, the Vice Principle of Grove High school. Since Mia's true identity has been known by the public, many reporters spotted her everywhere including in her school. In order to solve the problem, the Queen comes to school. Then, she discusses the matter with Mia and her mother in the Vice Principle's office.

Analysis of Request Expression:

The Queen comes to Mia's school in order to solve the problem and also try to figure out who has revealed Mia's identity as the Princess of Genovia. The Queen arrives with the companion of her royal guard, Joseph. After her arrival, Miss Gupta welcomes her and invites her to the Vice Principle's office. Mia and her mother, Helen, have already waited the Queen there. Since the Queen wants to talk about private matter, she asks miss Gupta to leave them alone by saying "**I'm wonder would you give us a moment alone?**". Here, the Queen requests for action toward Miss Gupta to leave the place by using the mitigating devices "would you" to soften the request. She utters her request in the indirect way with a low tone due to some reason. The Queen does not know Miss Gupta well so she wants to respect her. Here, Queen Clarisse as the Genovian Queen wants to discuss about a personal matter with her granddaughter. As a response, Miss

Gupta refuses the request. She uses a justification to let her stay by saying **“I’m the Vice Principle”**.

Datum 16/ RA/DR

Queen Clarisse : **Joseph, would you take this fine educator and show her your security plans for Amelia's safety?**

Joseph : What?

Ah, yes, of course.

Gupta : You’re Majesty, thank you.

Description of Context:

The conversation happens in the Vice Principle’s office of Grove High school. The participants are Queen Clarisse, Joseph, and Miss Gupta, the Vice Principle of Grove High school. Since Mia’s true identity has been known by the public, many reporters spotted her everywhere including in her school. In order to solve the problem, the Queen comes to school. Then, she discusses the matter with Mia and her mother in the Vice Principle’s office. The queen arrives to the school with a companion of Joseph, her royal guard.

Analysis of Request Expression:

The Queen utters her request to Joseph in the Vice Principle office when she needs to discuss about the matter personally. When the Queen arrives in the school, Mia and her mother have been waiting for her in the Vice Principle’s office. Since the Queen wants to talk with them about a private matter, she asks Miss Gupta to leave them alone. Miss Gupta justifies herself as the Vice Principle so that she can stay in the office. Afterward the Queen initiates another request in a polite way. She asks Joseph to take Miss Gupta as a “fine educator” to leave the office. She utters her request by saying, **“Joseph, would you take this fine educator and show her your security plans for Amelia's safety”**. The queen

utters her request to Joseph not to Miss Gupta in direct way. It is because the previous datum states that Miss Gupta refuses the Queen's request to leave the office. She makes her utterance in polite way by using the word "would" and says Miss Gupta as a fine educator. Joseph, as the royal guard who has served the Queen for decade, has a close relationship with her. Here the Queen asks Joseph to show Miss Gupta a security plan for Mia's safety. Joseph who doesn't know about Mia's safety plan then gives respond toward request by giving a question "What"? After he looked at the Queen's face he understands with the Queen's request, in which she asks him to take Miss Gupta to leave the office.

Datum 26/ RA/ DR

Queen Clarisse : I would like to announce that my granddaughter has arrived.
With a fascinating explanation as to her wardrobe, I'm sure.
Mia, would you care to say a few words?
Mia : Um, yes.
Thank you, Your Majesty.

Description of Context:

The request expression by Queen Clarisse is uttered in Genovian Independence Day Ball which is held in the Genovian consulate. Mia is late to the pronouncement of her title as the Genovian princess. Queen Clarisse thinks that Mia refuses to be the princess of Genovia. The queen waits for Mia and hopes that Mia will come soon. After waiting Mia for several minutes, the Queen welcomes the guest and makes a speech in front of them. In her speech, she wants to pronounce to the guest that Mia does not come to the ball and Mia maybe refuses to be the successor of the throne. When the queen utters her words in the ballroom

of Genovian consulate, suddenly Mia comes into the room. She comes in a casual dress and it is wet because of rain.

Analysis of Request Expression:

The Genovian Independence Day Ball becomes the moment for the Mia to pronounce her as the princess of Genovia and as the successor of the throne. In the day before the ball, Mia is confused with his decision. She is confused to choose whether becoming a princess or giving up her claim to the throne. Mia has promised to her grandmother that whatever her decision, she has to come to the Ball. Nonetheless, Mia tries to escape from her promises and run away from San Francisco. After she reads her father's diaries, she realizes that becoming a princess is her decision. Mia goes to the ball in a rush by her car and the ball is ready to begin. Mia doesn't have time to change her clothes. Unfortunately, it rains and her car doesn't have an upper cover so that she is caught in the rain.

Mia arrives in the ball when the queen is uttering her speech in front of the guest. She walks in hurry entering the ballroom. The queen is shocked with Mia's arrival. Besides, she relieves knowing that Mia accepts to be the next queen of Genovia. Queen Clarisse makes an insertion in her speech by saying that Mia has arrived with a fascinating explanation related to her wardrobe. Then, the queen asks Mia to give a speech in front of the guest. Queen Clarisse utters her request for action to Mia by saying, **"Mia, would you care to say a few words?"**. The request expression is uttered in direct way to Mia. Mia, who is standing in the middle of the door, gives response to the request quickly by saying, "Um, yes", and then it is followed by saying "Thank you, Your Majesty". She addresses her

grandmother by “Your Majesty” to show her respect to the queen of Genovia because the conversation happens in a formal situation. The verbal response given by Mia is followed by her non verbal response by smiling to the queen. Then, she goes to take the rostrum to make a speech.

2. Request for Permission

Request for permission is a request that asks someone to allow something or to ask permission to do something. Request for permission involves the speaker to perform the future action. The action is for the speaker’s benefit. It is very difficult to refuse request for permission because the action is for the speaker’s benefit and it is less imposing since the speaker is going to perform the action.

Datum 06/ RP/ DR

Queen Clarisse	: Amelia, I'm so glad you could come.
Mia	: Hi. You've got a great place.
Queen Clarisse	: Thank you. Well, let me look at you. You look so...young.
Mia	: Thank you.

Description of Context:

The request for permission above occurs in the living room of the Genovian consulate. The participants are Queen Clarisse, Mia and Charlotte. Charlotte receives Mia’s arrival. Helen asks Mia to visit her grandmother in Genovian consulate. Mia finally comes to Genovian consulate to meet her

grandmother. They never meet before because Mia lives in San Francisco while her grandmother is in Genovia.

Analysis of Request Expression:

Queen Clarisse talks to Mia's mother by phone to say that she is being in San Francisco and she wants to meet her granddaughter. After being told by her mother that she should see her grandmother, Mia decides to come to her grandmother's place after school. Mia is welcomed by the Genovia consulate attaché, Charlotte. Afterward, the queen comes into the room to meet Mia. She looks at Mia surprisingly. Queen Clarisse expresses her request for permission to Mia by saying, **"Well, let me look at you"** She wants to see what her granddaughter looks like because they never meet before, so they do not know each other well. The conversation above shows that the relation between them was not intimate. The request is presented directly and in a low tone, so that Mia can understand and give opportunity to her grandmother to see her granddaughter well. Mia gives opportunity to her grandmother to see her in a glance. She takes off her glasses while smiling to Queen Clarisse. Then, Queen Clarisse expresses her comment about Mia after seeing Mia's appearance. She praises Mia's appearance that is so young. As a response, Mia thanks to her grandmother's praises.

Datum 13/ RP/ DR

Mia : Hey, Joe?
Joe : Mm-hmm?
Mia : **I'm turning the back seat into a dressing room so I can change into a proper outfit for Madame.**
Joe : Yes, well, don't forget your shoes.
Mia : Oh, thanks.

Joe : Strange town, San Francisco. When I purchased the pumps they asked if I wanted them wrapped or if I wanted to wear them.
All right, closing. (*Push the button, the divider of the limo car goes up*)

Description of Context:

The datum above occurs inside of the car in the way to the Genovian consulate. The participants are Mia and Joe, as the driver and Mia's guard. After Mia knows her real identity as princess of Genovia, her grandmother insists on her turning from a shy and a social misfit girl to a lady who fit for her throne. After school, Mia gets a "Princess Lesson" from her grandmother, Queen Clarisse. She goes to her grandmother places to get lessons about table manners, poise, in order to change her appearance and attitude. Therefore, before Mia comes to the Genovian consulate, she changes her outfit as what her grandmother tells. She has to wear stockings and new shoes.

Analysis of Request Expression:

Mia is asked to change her appearance by her grandmother. On the day before, Mia has agreed to follow the princess lesson. Her grandmother asks her to wear stocking and new shoes. She doesn't have time to buy all of those stuffs. Therefore, she asks Joe to buy it for her. After school, Mia goes to her grandmother's place. The request for permission above is employed by Mia to Joe, who is her driver and guard. It is presented in the form **"I'm turning the back seat into a dressing room so I can change into a proper outfit for Madame"**. Mia utters her request directly with a low tone because she wants to show her solidarity even though he is only a royal guard but they have an intimate relation. After school, Mia goes to the Genovian consulate to get lesson from her

grandmother, Queen Clarisse. On the way to the Genovian consulate, she wants to change her dress. Due to lack of time, she changes her outfit inside the car. Therefore, she requests for permission to Joe to change her dress in the backseat. Joe gives a positive response toward Mia's request. He says "yes" followed by an action in which he closes the car's divider due to her limo car having a divider window inside, so that Mia can change her outfit there.

Datum 14/ RP/ DR

Lord Fricker : (*he is drunk*)
Charlotte : **Oh. Lord Fricker. Let me take your brandy glass.** You won't need it in there. (*Takes the glass from Lord Fricker*)

Description of Context:

The conversation occurs in the Genovian consulate. It is a royal dinner which is attended by the Genovian's diplomatic staffs. Lord Fricker is one of the guests while Charlotte is the Genovian's attaché. Lord Fricker is a brandy's lover. Before the dinner is served, Lord Fricker is drunk by many glasses of brandy. Charlotte who is the Genovian's attaché has duty to control the dinner. She sees Lord Fricker walking to the door and he almost slams the door. He still holds a glass of brandy.

Analysis of Request Expression:

Charlotte uses a direct way to Lord Fricker to give pressure about the request of permission. She utters her request by saying, "**Oh. Lord Fricker. Let me take your brandy glass**". Charlotte tries to ask for permission from Lord Fricker to take his brandy glass. Charlotte wants to take his glass because she doesn't want Lord Fricker to become drunk. As the royal attaché and the Queen's

secretary, she has responsibility to control the dinner time. Therefore, the dinner can go well. Charlotte expresses her utterance in low tone in order to make the situation more comfortable regarding that Lord Fricker is already drunk. So that, he won't be angry when Charlotte takes his brandy glass.

Datum 19/ RP/ DR

Sebastian : (He raises his glass) **I would like to propose a toast to the Baroness and Baron Von Troken.**

(He raises her glasses)

Guests : *(They raise their glass)*

Sebastian : May you always be Baron.

Description of Context:

The conversation is in the royal dinner which is held by Queen Clarisse in the Genovian consulate and it is attended by the Genovian's diplomatic staffs. The participants of the conversation are Sebastian Motez as the Genovian prime minister, and the guests. There are many guests coming to attend the royal dinner including Baron Von Troken. The dinner is to introduce Mia as the princess of Genovia and the successor of the next throne after Queen Clarisse. Baron Von Troken who also has the blood of the royal family wants to take the throne if Mia refuses to take her place as successor of Genovia kingdom. His ambition to be the next successor to the Genovia's throne makes the prime minister dislike him. Therefore, in the dinner time, Sebastian asks for permission to raise his glasses for Baron as a satire that Baron won't become the next king of Genovia.

Analysis of Request Expression:

Sebastian Motez as the prime minister of Genovia expresses his request for action to the guests including the Queen in the royal dinner. He stands from

his seat and utters his request. It is presented directly in the form “**I would like to propose a toast to the Baroness and Baron Von Troken**” since he wants to give a toast to Baron. Sebastian’s toast is indicated as a satire because Baron who has the royal blood wants to take the Genovian throne. If there is no successor from Queen Clarisse’s blood, the place of Queen will be taken by Baron. Unfortunately, Baron’s ambition will only become a dream because in the dinner, Queen Clarisse introduces Mia as her granddaughter and she will be the next queen of Genovia.

Sebastian uses the word “would” indicating that he wants to show his politeness in his request to ask permission not only to the guests but also to the Queen who sits at the head of the table. All the guests including Queen Clarisse and Mia give positive response. They raise their glasses. When the guests already raise their glasses, Sebastian utters his speech to Baron as a satire, he says “May you always be Baron”.

Datum 22/ RP/ DR

Tour kid : Hi, Princess. **May I have your autograph, please?**
Mia : (*smiles while taking the girl’s book*) Hi. What’s your name?
Tour kid : Lilly.
Mia : (*signed on Lilly’s book*) Lilly? That’s my best friend’s name.

Description of Context:

After Paolo tells the secret of Mia’s identity to the press as princess of Genovia, many journalists, people, and kids come to Grove high school to see the princess of Genovia. Lilly is one of the kids having tour in Grove high school in order to see the princess and to get her autograph. The conversation occurs in front of the Grove high School when Mia comes to the school.

Analysis of Request Expression:

Mia's true identity has been known by the public. It makes Mia be spotted by many reporters, journalists, and even people having their tour in Mia's school. Lilly is one of the tour kids who admires Mia as a princess. Lilly sits on her wheel chair when she utters her request for permission to Mia to get Mia's autograph on her book. The request is expressed directly to Mia with the form "**May I have your autograph, please?**". Lilly addresses Mia by using the word "princess" on her request to show her respect and politeness to Mia as the princess. She also uses "please" to show her sincerity to have an autograph from Mia. Mia gives positive response toward the request. She answers Lilly's greeting by saying "Hi" while taking Lilly's book. Then, she signs her name on it.

Datum 24-25/ RP/ DR

Mia : **Lilly. Hey, can I talk to you for a minute please?**
Lilly : *(walks away and keep silence)*
Mia : **Lilly, can I just talk to you for a minute?** Is that cool?
Lilly : Sure. Let's talk, but about what? Hmm, how you broke my brother's heart or how you stuck me with Jeremiah during my cable show doing "Pick a card, pick a card."

Description of Context:

The conversation happens on the school's roof after school. The participants are Mia and Lilly. They are best friends but Mia has made mistake by breaking their promises. Because of that, Lilly doesn't want to talk to Mia. Mia feels guilty and she decides to talk to Lilly to straighten the problem between them.

Analysis of Request Expression:

Mia eventually meets Lily on the school's roof. Mia feels guilty because she has broken her promise to come to Lilly's cable show on last Saturday's night. Lilly knows that on last Saturday's night before, Mia goes to the beach party with Josh. She is angry with Mia because Mia prefers going with Josh to attending Lilly's cable show. Mia who has done mistakes by breaking her promises wants to apologize to Lilly. Lilly who still feels angry with Mia avoids meeting Mia. This situation makes Mia request for permission to Lilly to talk with her in a minute in order to straighten the problem. Mia's request is presented directly to Lilly in the form **"can I just talk to you for a minute, please?"**. Mia also uses "please" and a low tone to show her sincerity and to convey the intention to apology. Though Mia's identity as a princess is revealed, her position is under Lilly in this situation. Mia wants to make Lilly know that she really feels sorry. However, Lilly gives negative response toward Mia's request. She walks away and keeps silent. This indirect response indicates that Lilly refuses to Mia's request. Her response makes Mia feels guilty but she still insists to go after Lilly and initiates another request of permission. In this time, Mia uses high intonation in her request. She also uses the words "is that cool" after her request as a mockery for Lilly's response. Then, Lilly gives answer to Mia in a high intonation by saying "Sure. Let's talk, but about what?". Lilly's answer with a high intonation indicates that she still feels angry with Mia.

3. Offer

Offer is request of offering something to be accepted or refused. It commits the future action and benefit to the addressee. An appreciation and thank are expressed by the addressee.

Datum 11/ OR/ DR

Harbula : Now get it and throw it back to the pitcher.
Mia : OK. (*She takes the ball*)
Harbula (*shout*) : Come on
(*Crowd gasps*)
Mia : (*she throws the ball and hit Harbula's head*)
Mia : I'm sorry. I'm really sorry.
Harbula : (*she walks while holding on to her forehead*)
Mia : I didn't mean to. **Can I help you?**
Harbula : Ice. Get me ice.

Description of Context:

The conversation occurs in the baseball' yard when Mia joins the baseball class. Mia never greats in doing the sports class. She always fails when doing one of the games. The participants of the conversation are Mia and Harbula, who is Mia' sport teacher.

Analysis of Request Expression:

The datum above is expressed by Mia. She offers a help to her sport teacher, Harbula, because she hits Harbula's forehead accidentally. The situation of the conversation is in the baseball' yard when Mia joins the baseball game. She has to catch the ball and throw it to the pitcher. Mia fails to catch the ball with her glove. Then, Harbula asks her to throw it to the pitcher. Mia is nervous because she always fails in following the sport class, not only in baseball but also in soccer. Because of her nervousness, accidentally the ball which has been thrown by Mia hits Harbula's forehead. Harbula shocks while holding on her head. The accident

makes her head pain. Mia feels guilty by that. She tries to repair her mistakes by offering a help to Harbula. She delivers her request in a low tone by saying “**Can I help you?**”. Mia uses the standard form of request for offer due to the formal situation between teacher and student. Harbula’ response is negative. She walks out the yard without looking at Mia because she is still angry with Mia.

Datum 20/ OR/ DR

Mia	: Do you want a bite of this?
Queen Clarisse	: Why not?
Mia	: Well, here goes. (<i>Mia gives a sausage to Queen Clarisse</i>)
Queen Clarisse	: Why, it's delicious!
Mia	: Really?
Queen Clarisse	: Mm-hmm.
Mia	: Oh, OK. Let's get another one.

Description of Context:

The conversation was between Mia and her grandmother, Queen Clarisse. It happens in the street near the sea in San Francisco. On that morning, Mia visits her grandmother in the Genovian consulate. She wants to say “thank you” to her grandmother for paying her car repaired in the garage. Mia asks her Grandmother to go sightseeing in San Francisco with her then. Queen Clarisse agrees with Mia’s idea. She cancels all appointment on that morning because she wants to go sightseeing with her granddaughter.

Analysis of Request Expression:

Queen Clarisse stays in San Francisco almost one month but she never goes sightseeing in San Francisco. She never takes a walk and visits the great places in San Francisco. On that morning, Mia visits her grandmother in the Genovian consulate. She wants to thank to her grandmother for paying her car

repaired in the garage. Mia has an idea to take her grandmother to do sightseeing. Queen Clarisse is excited to hear that and then she cancels all her appointment to go out with Mia. Mia takes her grandmother to see San Francisco by riding her car. The request expression above is expressed by Mia when they are talking near the sea. Mia eats a sausage while talking about Mia's father. Mia offers another sausage to Queen Clarisse. She expresses her request for offer by saying **“Do you want a bite of this?”** while giving the sausage to her grandmother. Mia delivers her offer in fair tone and directly. It shows that they have an intimate relation, though both of them have just met. Queen Clarisse is very excited to taste the sausage that she has never eaten it before.

4. Invitation

Invitation is request to invite, go, or come to somewhere. The addressee may refuse or accept it and it is beneficial for the addressee. Usually an invitation is typically realized by “Would you like...?”

Datum 17/ IN/ DR

Lilly : Just one last question. Now that you're “out”,
 Would you come on my cable show on Saturday night?
Mia : Yeah, sure.
Lilly : I love you! (*Taping*)

Description of Context:

The conversation above occurs on the school's roof after school. The participants are Mia and Lilly. On that morning, Mia finds that her identity as

princess of Genovia is known by public. Many reporters and journalists come to her school and make some news reporter about her. Mia is shocked and she feels uncomfortable with the situation. After school, Mia sits on the school's roof accompanied by Joe who is playing basket there. Lilly looks for her best friend, Mia, in the roof. Lilly already knows about what happens in the school this morning and wants to discuss about it with Mia. Mia doesn't want to discuss about her problem at that time.

Analysis of Request Expression:

Mia feels shocked and uncomfortable because her secret identity which is covered by Mia and Queen Clarisse has been known by public. Mia deals with her grandmother that she won't tell about her identity as the princess of Genovia before the Geovian Independence Day Ball. Unfortunately on that morning suddenly her secret is revealed. Queen Clarisse is disappointed with the situation. She comes to the school in order to solve the problem and also to figure out who has revealed Mia's identity. Mia was still being spotted by many reporters until the school time over. Then, she decides to go to the school's roof to be alone. Lilly who wants to know about Mia's condition tries to find her best friend on the roof. When she comes and sits beside Mia, she tries to discuss about what happens. Mia is upset and doesn't want to discuss about the matter at the moment. Therefore, to make up the situation, Lilly tries to make some insertion in the conversation. She invites Mia to come in her cable show on Saturday night. Lilly uttered her request directly to Mia in the form **“Would you come on my cable show on Saturday night?”**. It is presented directly because Mia doesn't feel

comfortable with their previous discussion. In order to make up the situation, Lilly utters her request in the form of invitation to Mia. Lilly uses the word “would” rather than “will” in order to show her sincerity that she really hopes that Mia can come to her show. Mia knows that Lilly begs for her coming. Therefore, she gives a positive response. She answers the request by saying “Yeah, sure” while smiling to Lilly. Mia’s answer makes Lilly very happy and then she leaves Mia on the roof.

Datum 23/ IN/ DR

Josh : Anyway, Saturday night’s the big beach party.
Mia : Uh-huh.
Josh : **I think it’d be cool if we went together.** See you on the waves?
Mia : OK. Bye (*laughing*)

Description of Context:

Mia becomes popular in her school after Mia’s true identity is known by public. Mia becomes a popular student so that everyone wants to get close with her. Josh is one of them. He is the one who always mocks Mia and hates her. Josh doesn’t like Mia’s previous appearance which is ugly and is not popular. After knowing Mia’s true identity as the princess of Genovia, Josh invites Mia to go to the beach party on Saturday’s night.

Analysis of Request Expression:

The dialog between Mia and Josh happens in the school. Mia arrives in the school and goes to her locker. When she walks to her locker, she meets Josh. After Mia’s true identity has been known by public, Mia becomes a popular student in her school. Josh who always mocks and hates her when she is ugly and

unpopular, he suddenly greets Mia while smiling to her. Josh talks to Mia attractively. Mia, who admires Josh, is very happy when finally Josh greets her. They sit together then. Josh tries to flirt Mia in order to get popularity by having relationship with Mia. Josh says that he breaks up with Anna Fontana and tries to ask Mia to go in the Beach party. Josh expresses his request by saying **“I think it’d be cool if we went together. See you on the waves?”**. In the conversation, the request is stated in the form of invitation so that the addressee can’t refuse the request easily. The form indicates that Josh only needs an answer from Mia, whether she will say “yes” or “no”. This kind of request is less polite than other form of request because it doesn’t give the addressee a lot chance to refuse it. Josh hopes that he can go to the party with Mia in case if he goes there with the princess. He can be more popular as the princess’ boyfriend. Mia is very excited toward Josh’s request then she says “OK”. Her answer indicates that she agrees to go to the beach party.

Datum 27/ IN/ DR

Mia	: Well, I’m still going to the Genovian Independence Day ball and I’m inviting you. It could be fun, you know. I’m wearing this great dress that I can’t breathe in and Lilly’s got a date.
Michael	: Josh looks better in a tux
Mia	: But, you see, it’s...I really want you to be the one I share it with. You don’t have to wear a tux. You can wear sweatpants for all I care.
Michael	: Don’t worry about me. I just consider myself royally flushed. <i>(Bowing then stepping to the door)</i>

Description of Context:

The datum above occurs in Mia's house. The participants are Mia and Michael. Michael comes to Mia's house for taking the payment of her car which has been repaired in Doctor Motor where Michael works there as mechanic. Michael admires Mia who is his sister's best friend, Lilly, since Mia is still unpopular. When Michael comes there, he still feels angry with Mia because she breaks her promise. Mia promises to Michael that she will come to see Michael's band which rehears on last Saturday's night. She breaks the promises because she prefers coming to the beach party with Josh to watching the band. She knows that Michael is still angry with her therefore she invites him to the Ball in order to make up her mistakes.

Analysis of Request Expression:

The request expression for invitation is expressed by Mia to Michael directly. Mia invites Michael to go to the Genovian Independence Day ball by saying **"Well, I'm still going to the Genovian Independence Day ball and I'm inviting you"**. It is uttered in low tone to show her sincerity because she wants to make up her mistakes and to make her invitation more polite. Mia feels guilty toward Michael because she has broken her promise. The atmosphere of the conversation is uncomfortable. It can be seen that Michael seems keep a distance with Mia. He seems that he doesn't care with Mia's invitation. Instead of giving an answer toward Mia's invitation, he proposes Mia to invite Josh by saying "Josh looks better in a tux". Michael feels jealous with Josh because Mia prefers dating with Josh to going with him. Michael's answer makes Mia guiltier. She tries to persuade and convince Michael that he is the one whom Mia wants to share with.

Mia really wants Michael to come to the ball because actually she also gets a crush on him. Michael refuses Mia's invitation indirectly by saying that he considers himself royally flushed. Then he bows to Mia and walks out the door.

5. Proposal

Proposal is request of suggestion that non-verbal action is performed by the speaker and the hearer and it is beneficial for both, the speaker and hearer. Request for proposal is presented by using "Can/Could/Shall we do....?", "let's" and "why".

Datum 05/ PR/ DR

Charlotte : Hello, Amelia. I'm Charlotte, from the Genovian attaché corps.
Mia : Hi. It's nice to meet you. Um, where am I?
Charlotte : The Genovian Consulate.
Mia : You've got pears in your flowers.
Charlotte : Genovian pears. We're famous for them.
Now, if you'll sit down, she'll be with you in a moment.

Description of Context:

The conversation takes place in Genovian consulate. The participants are Mia and Charlotte, the queen's attaché. Mia comes to the Genovian consulate to meet her grandmother, later on, she is known as the Queen of Genovia. Mia has to wait for her grandmother in the living room. Charlotte suddenly comes in while talking with her phone. She seems to be very busy in her work. Although she is busy, she still welcomes Mia and introduces herself as Genovian attaché corps.

Analysis of Request Expression:

Mia decides to meet her grandmother after school. She goes to a place that she has never visited before. When Mia comes inside to the living room,

charlotte comes in with her phone. Charlotte introduces herself and answers Mia's questions that she is in the Genovian consulate. Charlotte seems very busy. She wants to leave Mia. Then, she gives Mia a direct request expression in the proposal form. She asks Mia to wait longer by saying **"Now, if you'll sit down, she'll be with you in a moment"**. Charlotte employs this type of request in case they are not intimate since Mia and Charlotte don't know each other. Therefore, she proposes Mia to wait longer while she can continue her work. Charlotte utters her request expression in low tone indicating her respect to Mia since Mia is the Queen's granddaughter. Mia gives a response to the request by nodding her head while smiling. It indicates that she agrees with Charlotte's request and it shows solidarity to her. When charlotte wants to leave Mia, suddenly the queen shows up and welcomes Mia. Then, Charlotte decides to stay to assure herself if the queen needs something.

Datum 12/ PR/ DR

Mia : Lily, I gotta run. I gotta see your brother about "my baby".

Lily : **OK, but let's take the limo tomorrow. These hills are killing me.**

Mia : You got it.

Description of Context:

The conversation above is between Mia and Lilly on their way home from school. They are best friends. Mia has a Mustang car which is being repaired in Doctor Motor. Mia calles her car "baby". Coincidentally, Lilly's brother works in the Doctor Motor as a mechanic. Mia wants to see her car soon; therefore she goes there in a rush. After being told by her grandmother that she is the princess of

Genovia, Mia's life changes dramatically. She has a limo car facility given by her grandmother, Queen of Genovia. Every morning she gets her limo to drive her to school. Unfortunately, on that day she doesn't take her limo to take her home.

Analysis of Request Expression:

The conversation above happens when Mia and Lilly come back from their school. In their way to home, they talk about their family. Mia talks about her father who has left her. Mia thinks that though he has left her and is irresponsible to her, he is still her good father. While hiking a hill, Mia remembers to see her car in the garage of Doctor Motor. Mia wants to go to the garage to see her "baby", her car, immediately. Therefore, she goes there in a rush and leaves Lilly behind. As her close friend, Lilly knows that the meaning of "baby" is Mia's car. Mia asks permission to Lilly that she wants to see her car. They have close relationship, so that Lilly allows Mia to see her car. Mia has to bring her Limo on the day after. Lilly expresses her request in the form of offer to Mia by saying **"OK, but let's take the limo tomorrow. These hills are killing me"**. Lilly delivers her request directly in a fair tone regarding that they are best friends. The way Lilly utters her request indicates that they are intimate. Lilly asks Mia to take the Limo because she thinks that it is a good idea rather than they walk everyday after school. Mia gives positive response toward Lilly's request. She answers the request by saying "You got it" to show her agreement to bring her Limo.

Datum 21/ PR/ DR

Mia	: Do you want a bite of this?
Queen Clarisse	: Why not?
Mia	: Well, here goes. (<i>Mia gives a sausage to Queen Clarisse</i>)
Queen Clarisse	: Why, it's delicious!

Mia : Really?
Queen Clarisse : Mm-hmm.
Mia : Oh, **OK. Let's get another one.**

Description of Context:

The conversation is between Mia and her grandmother, Queen Clarisse. It happens on the street near the sea in San Francisco. On that morning, Mia visits her grandmother in the Genovian consulate. She wants to thank her grandmother for paying her car repaired in the garage. Queen Clarisse stays in San Francisco almost one month and she never goes sightseeing in San Francisco. Mia asks her Grandmother to go with her then. Queen Clarisse agrees with Mia's idea. She cancels all appointment on that morning so that she wants to take a walk with her granddaughter.

Analysis of Request Expression:

On that morning, Mia visits her grandmother in the Genovian consulate. She wants to thank you to her grandmother for paying her car repairment in the garage. Mia has an idea to take her grandmother to do sightseeing. Queen Clarisse is excited to hear that, therefore she cancels all her appointment' in order to go out with Mia. Mia takes her grandmother to see San Francisco by riding her car. The request expression above is expressed by Mia when they are talking near the sea. Mia eats a sausage while they are talking about Mia's father. Mia offers another sausage to Queen Clarisse. Queen Clarisse is very excited to taste the sausage that she has never eaten before. She eats the food ravenously while she said that the food is delicious. Since Mia sees her grandmother eating the sausage delightfully, Mia proposes to buy another sausage again for her. She expresses her

request for proposal by saying **“OK. Let's get another one”**. Mia utters her request with high tone, indicating that she is excited to buy another sausage for her grandmother. The expression is less politely conducted because the status is between granddaughter and grandmother, not as the Queen of Genovia. It shows that they are intimate. Queen Clarisse doesn't say a word in responding the expression. She still eats the sausage while staring at Mia.

C. Discussion

This subchapter is a discussion toward some findings obtained from the data analysis. These findings are based on the problem statements presented by the researcher. The researcher tries to find out the types of request expressions used by the characters of the film entitled “Princess Diaries”; to describe the factors influencing the use of each type of request expressions and to describe the response to the request given by the requestee in the film entitled “Princess Diaries”.

1. The Kinds of Request Expression used by the characters of the film entitled “Princess Diaries”.

There are five kinds of request expression found in this research, they are request for action, permission, offer, invitation, and proposal.

The characters of the film entitled “Princess Diaries” mostly uses request for action. The request for action is a request that asks someone to do something. For example the request for action found in data 02, 04, 6, 7, 10, 11, 12, 13, 17,

18, 19, and 29. The request for action usually is typically realized by “Can/Could you do X?” We can also use “Will” and “Would” to ask someone to do something. Furthermore, by giving the request for action, the addressee gives less chance to refuse the request from the speaker. The data containing request for action is 15 data.

The second type of request which is mostly used by the characters in the film entitled “Princess Diaries” is request for permission. Request for permission is a request that asks someone for allowing something or to ask permission to do something. It can be seen in data 09, 16, 21, 22, 25, 27, and 28. By delivering a request for permission, the speaker makes the benefit for himself in a clearer way. By asking the addressee in this way, the speaker states clearly that he/she needs something from the addressee. The request expression containing permission is 7 data.

The third type of request expression employed by the characters in the film is proposal. There are 3 data containing request for proposal. It can be seen in data 08, 15, and 23. Proposal is a request of suggestion which performs an action by the speaker. It is beneficial for both the speaker and hearer.

Meanwhile, request in the form of invitation is found in the film. There are 3 data containing invitation. Invitation is request to invite, to go, or to come to somewhere. It can be seen in data 20, 26, and 30. The speaker uses invitation to show his/her sincerity in inviting someone.

The last type of request expression delivered by the characters in the film is offer. The Offer is a request of offering something to be accepted or refused. Data containing offer are 14 and 24.

2. Factors Influence the Request Expressions used by the characters of the film entitled “Princess Diaries”.

There are some factors influencing the use of request expression by the speaker. Based on the data analysis above, it can be seen that mostly of the request expressions; including request for action, permission, offer, invitation, and proposal; in the film entitled “Princess Diaries” are delivered directly by the speakers. The indirect expression in a request is more prevalent. However, the speakers prefer using the direct expression to indirect expressions to make the hearers understand easily. Therefore, the hearer will do what is requested by the speaker.

There are 15 data containing the request for action in the film entitled “Princes Diaries”. The request for action is a request that asks someone to do something. It can be seen in data 02, 04, 10 and 29. All of the six data above use direct expression. The indirect expression in a request is more prevalent. However, the speakers prefer using direct expressions to indirect expressions to make the hearer understand easily and will do what is requested by the speakers.

Request for action usually is typically realized by “Can/Could you do X?” We can also use “Will” and “Would” to ask someone to do something. “Could” and “Would” make the request expressions more polite because “could” and

“would” are more polite than “can” and “will”. In data 10 and 29, the speakers employ the form of “would” because the speakers respect to the hearers and want to show their deference. The situation of the conversation also influences the way the speakers express their request expressions.

The speaker in the datum 29 applies “would” in her request influenced by the situation. It is in the formal situation. The speaker employs greater politeness by using the word “would” even though the hearer is her granddaughter. The speaker uses the word “would” in case she wants to show her deference toward the hearer though they have close relationship. Moreover, in datum 10, the speaker employs “would” although it is informal situation. The reason of the speaker using the word “would” is to make the request more polite.

In datum 02, the speakers prefer choosing “can” to using “would/could” in their request. This word is used to request someone to do something. “Can” is used in this request because the situation in the conversation is informal situation. The speaker uses “can” in her request toward the hearer. The participants have a high solidarity though the hearer is her manager whose position is higher than the speaker.

Many of the characters use the word “please” in their request expression in order to show their sincerity. In datum 03, the speaker uses “please” in order to show her begging to the addressee to visit her grandmother. Meanwhile, the speaker in datum 04 uses “please” in order to show his politeness toward the Queen’s granddaughter.

Request for permission is a request that asks someone to allow something or to ask permission to do something, it is found in data 09, 16, 21, 22, 25, 27, and 28. The data which containing request for permission in the film entitled “Princess Diaries” are expressed in direct way in order to make the hearers understand the request easily.

In datum 25, the speakers express request for permission in the form “May ...?” while in data 27 and 28, the speakers express the request in the form “Can I”, in data 09 and 24, request for permission is indicated by the use of “let me”. The word “can” in the request expression which is found in the film entitled “Princess Diaries” is used in informal situation and the participants have known each other well. The use of “can” in data 27 and 28 indicates that the participants have a high solidarity.

The use of “May” is more polite than “Can” in a request expression. They use “may” when the participants of the conversation do not know each other so they must respect the other or the speakers request for permission to someone whose position is higher than the speakers. The speaker in datum 25 uses “may” in order to make her request polite. The relationship between the participants is not close. The speaker has a low status than the hearer who is the Princess of Genovia.

The speakers also use the words “let me” in the request for permission.. In datum 09 the speaker uses the word “let me” to request for permission to see the hearer’s appearance. The situation is formal and the participants don’t have a close relationship. Then, in datum 21 the speaker uses the words “let me” in the

request. The request is expressed in the formal situation and the relation between the hearer and speaker is not close. The position of the speaker, as the dinner organizer, allows her to take the hearer's brandy glasses. She takes the brandy glass because she doesn't want the hearer's condition is getting worse by brandy.

Offer is request of offering something to be accepted or refused. The data that contain an Offer are data 14 and 24. Based on the data analysis above, it can be seen that all of the request expressions in the form of Offer in the film entitled "Princess Diaries" are expressed directly. Those expressions get influence from the situation of the conversation and the relationship between the participants. The situation when the speakers offer the request is informal situation. The speakers express their offer directly. Meanwhile, the participants of the conversation, who have a close relationship, express their offer by using the words "Can I..." rather than "Could I". In datum 14, the participants are between the teacher and the student, they have a high solidarity. Her request is expressed by using the standard form of a request in the form Offer which is "Can I help you?". The speaker offers a help to the hearer because she hits the hearer's forehead accidentally. It is also to show her apology to the hearer.

Invitation is request to invite, go, or come to somewhere. It is found in data 20, 26, and 30. All of the request expression in the form of invitation can be expressed in direct and indirect ways. It depends on the situations and the participants of the conversation. The situations in the conversation where the speakers express invitation in the film entitled "Princess Diaries" are informal situation so most of the invitations are expressed directly. Politeness that has an

important role in a request expression also makes the speakers express their invitation in polite way. In datum 20, the speaker prefers using the word “would” to “will” in her invitation in which “would” is more polite than “will” although they are in informal situation. The speaker wants to show her respect to the hearer. While in data 26 and 30 the speakers utter their invitation directly because the situation is informal.

Proposal is request of suggestion in which an action is performed by the speaker and the hearer and it is beneficial for both the speaker and hearer. The use of proposal is found in data 08, 15, and 23. Mostly the data which contain request in the form proposals are expressed in direct way. It is influenced by the situation in which the conversations happen in an informal situation. Request for proposal is presented by using “Can/Could/Shall we do....?”, “let’s” and “why don’t”. In the data 15 and 23 the speakers use “let’s” because they have the same position and know each other well even the speaker and the hearer will do an action together. In the datum 08, since the participants are not intimate, the speaker expresses her request in the form of proposal for both benefits. In the datum 08 the speaker utters her request to the hearer in case she wants to continue her job. Therefore, while the hearer is waiting for the queen, the speaker can continue her job.

The factors which influence the use of request expression by the characters in the film entitled “Princess Diaries” are the relationship between the participants, the authority of the speaker, and the situation.

3. The Responses of the Request Expression

The requestees of the request expression in the film entitled “Princess Diaries” give three types of response. They are verbal responses, non-verbal responses, and No acknowledgement.

a. Verbal responses

Verbal responses are indicated by using a spoken language. There are seven data including verbal responses. The responses are:

1. Direct answers, such as in the datum 20, show that the requestee gives a direct answer to the request by saying “Yeah, sure”. The response shows that the requestee accepts the request. The direct answer is given by the requestee in the datum 20, as follows:

Datum 20/ IN/ DR

Request : Just one last question. Now that you’re “out”,

Would you come on my cable show on Saturday night?

Response : **Yeah, sure.**

Datum 30/ IN/ DR

Request : **Well, I’m still going to the Genovian Independence**

Day ball and I’m inviting you.....

Response : **Josh looks better in a tux.**

In the datum 30 the verbal response given by the requestee indicates that he refuses the request indirectly.

2. Question. The requestee answers the request in the form of question. The example is the datum 19.

Datum 19/ PR/ DR

Request : **Joseph, would you take this fine educator and show her your security plans for Amelia's safety?**

Response : **What? Ah, yes, of course.**

Datum 23/ OR/ DR

Request : **Do you want a bite of this?**

Response : **Why not?**

The requestee gives the question in order to make the request clearer.

b. Non-Verbal responses

The non-verbal responses are indicated by using actions and expressions.

1. Action. The requestee only does directly what is asked by the speaker without giving any words or expression to refuse the request.

Datum 07/ RA/ DR

Request : **Please, make yourself comfortable.**

Response : *(Smiles then sits on the sofa)*

Expression. The expression which is given by the requestee can be performed in a facial expression or body language.

Datum 10/ RA/ DR

Request : **Charlotte, would you check on tea in the garden?**

Response : *(bowing)*

Bowing as the response given by the requestee in the datum 10 indicates that she accepts the request.

c. No acknowledgement

Here the requestee does not give any response to the request, whether he/she is trying to refuse it or not. For example in datum 21, the requestee does not give any response toward the request because he is drunk.

Datum 18/ RP/ DR

Request : **Oh. Lord Fricker. Let me take your brandy glass.** You won't need it in there. (*Takes the glass from Lord Fricker*)

Datum 24/ RP/ DR

Request : **Lilly. Hey, can I talk to you for a minute please?**

Response : (*walks away and keep silence*)

In the datum 24 the requestee doesn't give any response toward the request. She pretends not to hear the request and walks away leaving the speaker.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

In this last chapter, some conclusions are going to be drawn from the results of data analysis in Chapter IV as the answers to the problem statements in Chapter I. The conclusions are as follow:

1. There are 27 data containing request expressions employed by the characters in the film entitled "Princess Diaries". There are five types

of request expressions employed by the characters in the film entitled “Princess Diaries”. There are:

a. Request for Action (12 data)

Most characters in the film entitled “Princess Diaries” employ this type of request. By delivering request for action, the speaker shows his/her sincerity in having the hearer accept the request.

b. Request for Permission (7 data)

The use of request for permission in the film entitled “Princess Diaries” is less than request for action. Request for permission involves the speaker to perform the future action for his own benefit.

c. Invitation (3 data)

In an invitation, the beneficial is to the hearer. However, it decreases the face threatening to refuse doing something for one’s own benefit than someone else’s benefit.

d. Proposal (3 data)

By giving request in the form of proposal, the speaker behaves as though the action is performed by the speaker and the hearer. The action is beneficial for both, the speaker and the hearer

e. Offer (2 data)

The speaker delivers the offer for the hearer’s benefit.

2. The factors which influence the use of request expressions in the film entitled “Princess Diaries” are as follow:

a. Social status

The social status between the participants has a big influence to the request expressions which is employed by the characters in this film. Though, social status often has no influence depends on the situation occurs.

b. Situation

Time, place, feeling, etc, belong to the situation in the conversation. How do the speaker delivers the request to the addressee depends on the situation happens.

c. Relationship between the participants

The relationship between the speaker and the hearer is the most influencing factor to the use of request expressions. Though, the participants have different social status, they will employ the request expressions without considering their relationship, whether in friendship or employment.

3. The requestees give some responses to the request expression, such as:

a. Verbal responses

The verbal responses are indicated by a spoken language. The responses are:

1. Direct answers such as “sure!”, “OK”, “Alright, I’ll go”, “you got it”.
2. Question such as “What?”, “Why not ?”.

b. Non-verbal responses

The non-verbal responses are indicated by:

1. Action. It means that the requestees do what the speakers want to him or her to do, such as:

Request : **Please, make yourself comfortable.**

Response : (*Smiles then sits on the sofa*)

2. Expression, such as: “Charlotte, would you check on tea in the garden?”, responded by bowing and walking to the garden to check the tea for the speaker.

c. No acknowledgement

Some requestees don't give any response to the request, whether they try to refuse it by pretending as if they don't hear it, or they really don't hear the expressions.

B. Suggestion

There are still many cases in studying about speech act, especially request expressions and the responses. It is suggested to the other researchers to study more about request expressions in drama, novel, even in teaching the students in the class. Moreover, it is suggested to other researchers who are interested in directives study. They can analyze other categories of directives

namely questions, requirements, and prohibitive. This research can also be a stimulant for other researchers that will be able to make better research about request expressions. The other researchers can analyze it uses different request classification theories and from other data source such as drama and novel.

BIBLIOGRAPHY

Biber and Finegan. 1994. *Sociolinguistics Perspective on Register*. New York: Oxford University of Press.

Chaika, Elaine. 1994. *Language: The Social Mirror*. Massachussetts: Heinle & Heinle Publisher.

Fasold, Ralph W. 1996. *An Introduction to Language and Linguistics*. Cambridge. Cambridge University Press.

Fishman, Joshua A. 1972. *The Sociology of Language*. Massachusetts. Newburry House Publishers.

Hadi, Sutrisno. 1983. *Metode Penelitian*. Yogyakarta: Yayasan Penerbitan Fakultas Psikologi UGM.

Holmes, Janet. 1992. *An Introduction to Sociolinguistics*. London: Longman.

Hudson, R.A. 1996. *Sociolinguistics*. Cambridge. Cambridge University Press.

Hymes, Dell. (1986). *Foundation in Sociolinguistics. An Ethnographic Approach*. Philadelphia. University of Pennsylvania Press.

Indrasari, Yuliana. 2004. *Request Expressions in the Film Entitled "Philadelphia"*. Surakarta: Sebelas Maret University Press.

Leech, Geoffrey. 1996. *The Principle of Pragmatics*. London: Longman.

- Levinson, Stephen. C. 1997. *Pragmatics*. New York: Cambridge University Press.
- McManis, Carolyn. (et.al). 1987. *Language Files: Materials for An Introduction to Language*. Ohio: Advocate Publishing Group.
- Mey, Jacob L. 1993. *Pragmatics: An Introduction*. Oxford. Blackwell Publishers.
- Moleong, Lexy J. 1990. *Metodologi Penelitian Kualitatif*. Bandung: Remadja Rosdakarya.
- Parker, Frank. 1986. *Linguistics for Non-Linguists*. Massachusetts: College-Hill Publication.
- Searle, John R. 1969. *Speech Act: An Essay in Philosophy of Language*. Cambridge: Cambridge University Press.
- Spolsky, Bernard. 1998. *Sociolinguistics*. London: Oxford University Press.
- Subroto, DE. 1992. *Pengantar Metode Penelitian Linguistik Struktural*. Surakarta: Sebelas Maret University Press.
- Surakhmad, W. 1994. *Pengantar Penelitian Ilmiah: Dasar, Metode, dan Teknik*. Bandung: Tarsito.
- Sutopo, H. B. 2002. *Metode Penelitian Kualitatif: Dasar Teoritis dan Terapannya Dalam Penelitian*. Surakarta: Sebelas Maret University Press.
- Sutrisno, Tommy. 2000. *The Use of The Speech Act of Requesting in Action Film True Lies*. Surakarta: Sebelas Maret University Press.
- Thomas, Jenny. 1995. *Meaning in Interaction: An Introduction to Pragmatics*. London and New York: Longman.

Trosborg, Anna. 1995. *Interlanguage Pragmatics: Requests, Complaints and Apologies*. New York: Berlin: Mout de Gruyter.

Trudgil, Peter. 1992. *An Introducing Language and Society*. London: Penguin Book, Ltd.

Tsui, Amy BM. 1994. *English Conversation*. New York: Cambridge University Press.

Yule, George. 1996. *Pragmatics*. New York: Oxford University.

Yule, George. 1996. *The Study of Language*. New York: Cambridge University.

[Http://www.simplyscript.com](http://www.simplyscript.com)

Datum 01/ RA/ DR

Mia : Hi, mom.

Helen : You threw up, huh? You ran away.

Mia : I'm trying to forget about it.

Manager : (*Smiles to Mia*)

Mia : **Can I have some shoes and chalk, please?** (*To the manager*)

Helen : Anyway, I'll go talk to your debate teacher. What's his name?

Mr. O'Connell.

And straighten it all out.

Mia : Mom, I am never going to be a good public speaker.

Manager : Here you go. (*Gives her a pair of shoes and a pocket of chalk*)

Datum 02/ RA/ DR

Guard : School tours are on Saturday, young lady. (*Speaks to microphone and watching security camera' monitor*)

Mia : (*Speaks to microphone*) I'm here for a meeting with my grandmother.

Guard : Name?

Mia : Clarisse Renaldi.

Guard : **Oh, please come to the front door.**

Mia : Thank you.

Datum 03/ RA/ DR

Waiter : Welcome, Miss Thermopolis. We've been expecting you.

Guard : (*Checks Mia's bag*)

Mia : Oh, be careful. Please don't crush my soy nuts.

Guard : Your soy nuts are safe.
OK.
Waiter : **Right this way.** (*Going to the living room*)

Datum 04/ RA/ DR

Waiter : **Please, make yourself comfortable.**
Mia : (*Smiles then sits on the sofa*)

Datum 05/ PR/ DR

Charlotte : Hello, Amelia. I'm Charlotte, from the Genovian attaché corps.
Mia : Hi. It's nice to meet you. Um, where am I?
Charlotte : The Genovian Consulate.
Mia : You've got pears in your flowers.
Charlotte : Genovian pears. We're famous for them.
Now, if you'll sit down, she'll be with you in a moment.

Datum 06/ RP/ DR

Queen Clarisse : Amelia, I'm so glad you could come.
Mia : Hi. You've got a great place.
Queen Clarisse : Thank you. **Well, let me look at you.** You look so...young.
Mia : Thank you.

Datum 7/ RA/ DR

Queen Clarisse : Charlotte, **would you check on tea in the garden?**
Charlotte : (*bowing then going to the garden leaving the Queen and Mia*)
Queen Clarisse : Please seat.
Mia : (*Mia sits on the sofa*) So, my mom said you wanted to talk about something.

Datum8/ RA/ DR

Queen Clarisse : Charlotte, would you check on tea in the garden?
Charlotte : (*bowing and then stepping forward leaving the Queen and Mia*)
Queen Clarisse : **Please seat.**
Mia : (*Mia sits on the sofa*) So, my mom said you wanted to talk about something.

Datum 9/ RA/ DR

Mia : Excuse me, I don't have a family with either one of you because you ignored me for fifteen years and you lied to me. Families don't do stuff like that, OK?
(*Footsteps going upstairs*)
Queen Clarisse : Where is she going?
Helen : (*going upstairs*) The tower
Helen : **Please, just come down from there.**

Mia : Most kids hope for a car for their sixteenth birthday, not a country!

Datum 10/ RA/ DR

Mia : You want a ride, right?
Lilly : Yeah, totally.
Mia : Hey, I got it. (*Hold the door' handle from Joe*)
Joe : Of course.
Mia : (*Open the door*) OK.
Lilly : Oh my world!
Joe : **Please fasten your seat belts, ladies.**

Datum 11/ OR/ DR

Harbula : Now get it and throw it back to the pitcher.
Mia : OK. (*She takes the ball*)
Harbula (*shout*) : Come on
(*Crowd gasps*)
Mia : (*she throws the ball and hit Harbula's head*)
Mia : I'm sorry. I'm really sorry.
Harbula : (*she walks while holding on to her forehead*)
Mia : I didn't mean to. **Can I help you?**
Harbula : Ice. Get me ice.

Datum 12/ PR/ DR

Mia : Lily, I gotta run. I gotta see your brother about "my baby".

Lily : OK, but **let's take the limo tomorrow**. These hills are killing me.

Mia : You got it.

Datum 13/ RP/ DR

Mia : Hey, Joe?
Joe : Mm-hmm?
Mia : **I'm turning the back seat into a dressing room so I can change into a proper outfit for Madame.**
Joe : Yes, well, don't forget your shoes.
Mia : Oh, thanks.
Joe : Strange town, San Francisco. When I purchased the pumps they asked if I wanted them wrapped or if I wanted to wear them.
All right, closing. (*Push the button, the divider of the limo car goes up*)

Datum 14/ RA/ DR

Queen Clarisse : The Japanese Embassy has a waterfall. Why can't we have

fountains?

Charlotte : We have a fountain up there, ma'am.

Queen Clarisse : Well, **I would like at least two in here.**

Charlotte : (*nodding her head*)

Datum 15/ RA/ DR

Gupta : What is it like in Genovia, Your Majesty? Do people just fawn over you?

Queen Clarisse : **I wonder, would you give us a moment alone?**

Gupta : I'm the vice-principal.

Datum 16/ RA/ IR

Queen Clarisse : **Joseph, would you take this fine educator and show her your security plans for Amelia's safety?**

Joseph : What?

Ah, yes, of course.

Gupta : You're Majesty, thank you.

Datum 17/ IN/ DR

Lilly : Just one last question. Now that you're "out",
Would you come on my cable show on Saturday night?

Mia : Yeah, sure.

Lilly : I love you! (*Taping*)

Datum 18/ RP/ DR

Lord Fricker : (*he is drunk*)

Charlotte : **Oh. Lord Fricker. Let me take your brandy glass.** You won't need it in there. (*Takes the glass from Lord Fricker*)

Datum 19/ RP/ DR

Sebastian : (He raises his glass)**I would like to propose a toast to the Baroness and Baron Von Troken.**

(*he raises her glasses*)

Guests : (*they raise their glass*)

Sebastian : May you always be Baron.

Datum 20/ OR/ DR

Mia : **Do you want a bite of this?**

Queen Clarisse : Why not?

Mia : Well, here goes. (*Mia gives a sausage to Queen Clarisse*)

Queen Clarisse : Why, it's delicious!

Mia : Really?
Queen Clarisse : Mm-hmm.
Mia : Oh, OK. Let's get another one

Datum 21/ OR/ DR

Mia : Do you want a bite of this?
Queen Clarisse : Why not?
Mia : Well, here goes. (*Mia gives a sausage to Queen Clarisse*)
Queen Clarisse : Why, it's delicious!
Mia : Really?
Queen Clarisse : Mm-hmm.
Mia : Oh, OK. **Let's get another one.**

Datum 22/ RP/ DR

Tour kid : Hi, Princess. **May I have your autograph, please?**
Mia : (*smiles while taking the girl's book*) Hi. What's your name?
Tour kid : Lilly.
Mia : (*signed on Lilly's book*) Lilly? That's my best friend's name.

Datum 23/ IN/ IR

Josh : Anyway, Saturday night's the big beach party.
Mia : Uh-huh.
Josh : **I think it'd be cool if we went together.** See you on the waves?
Mia : OK. Bye (*laughing*)

Datum 24/ RP/ DR

Mia : **Lilly. Hey, can I talk to you for a minute please?**
Lilly : (*walks away and keep silence*)

Datum 25/ RP/ DR

Mia : Lilly. Hey, can I talk to you for a minute please?
Lilly : (*walks away and keep silence*)
Mia : **Lilly, can I just talk to you for a minute?** Is that cool?
Lilly : Sure. Let's talk, but about what? Hmm, how you broke my brother's heart or how you stuck me with Jeremiah during my cable show doing "Pick a card, pick a card."

Datum 26/ RA/ DR

Queen Clarisse : I would like to announce that my granddaughter has arrived.
With a fascinating explanation as to her wardrobe, I'm sure.
Mia, would you care to say a few words?
Mia : Um, yes.
Thank you, Your Majesty.

Datum 27/ IN/ DR

Mia : **Well, I'm still going to the Genovian Independence Day ball and I'm inviting you.** It could be fun, you know. I'm wearing this great dress that I can't breathe in and Lilly's got a date.

Michael : Josh looks better in a tux

Mia : But, you see, it's...I really want you to be the one I share it with. You don't have to wear a tux. You can wear sweatpants for all I care.

Michael : Don't worry about me. I just consider myself royally flushed. (*Bowing then stepping to the door*)

